Ireta Soverne Rudy.

Edizioni Bianchi

SCUOLA

DELLA

Tecnica dell'Arpa

DEL CAV.RE

Giovanni FROJO

Op. 200

N. 8016

Nette Lire 5,00

Proprietà dell'Editore per tutti i paesi — Deposto a norma dei trattati internazionali

Regio Stabilimento Musicale
Giovanni Chiappino
Via Po 3 · Torino

EDIZIONI BLANCHI

SCUOLA

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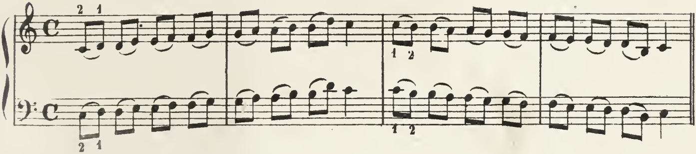
ESERCIZÎ PER RENDERE LE DITA AGILI

N. B. Nessun movimento si trova indicato in questi Esercizii, dovendo l'allievo studiarli prima assai lentamente, in seguito più rapidamente che sia possibile.

N°1



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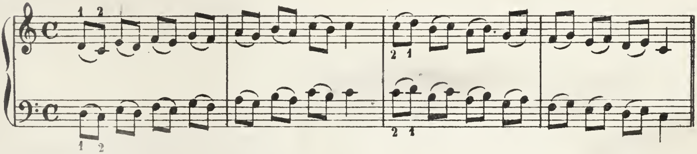

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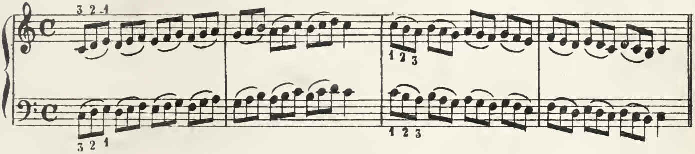

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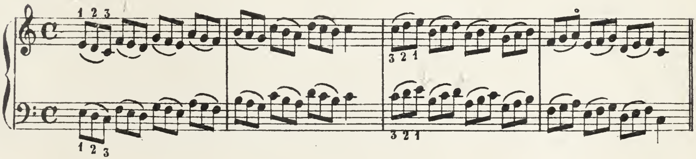

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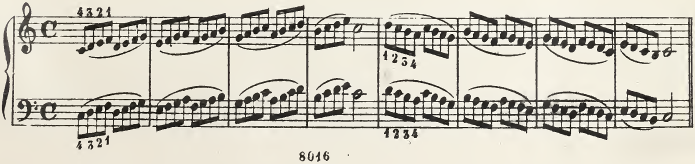

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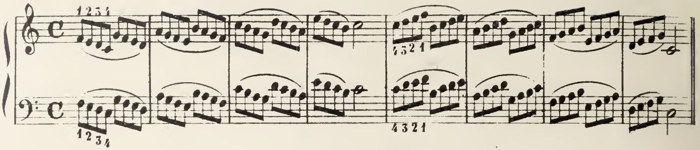

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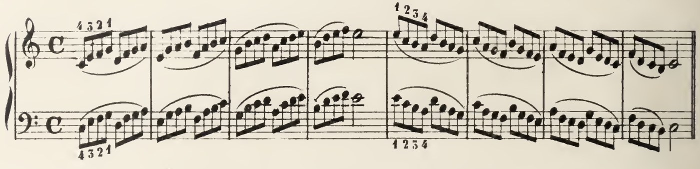

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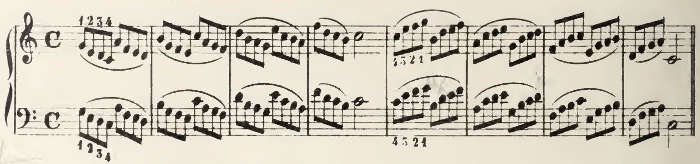

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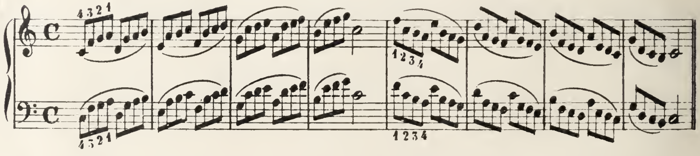

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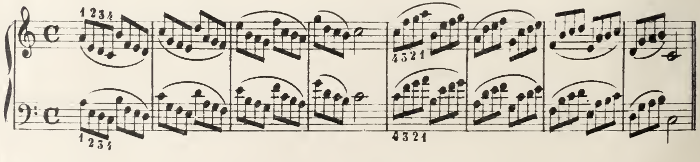

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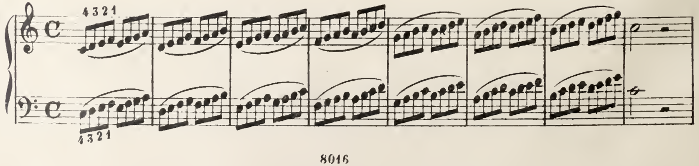

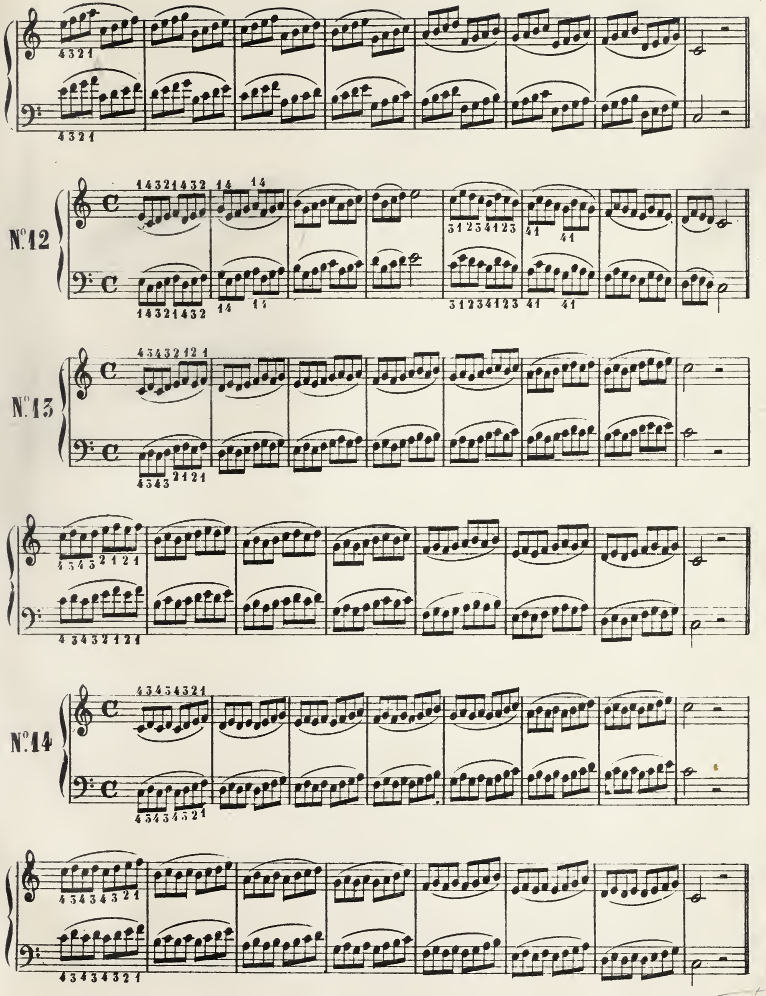
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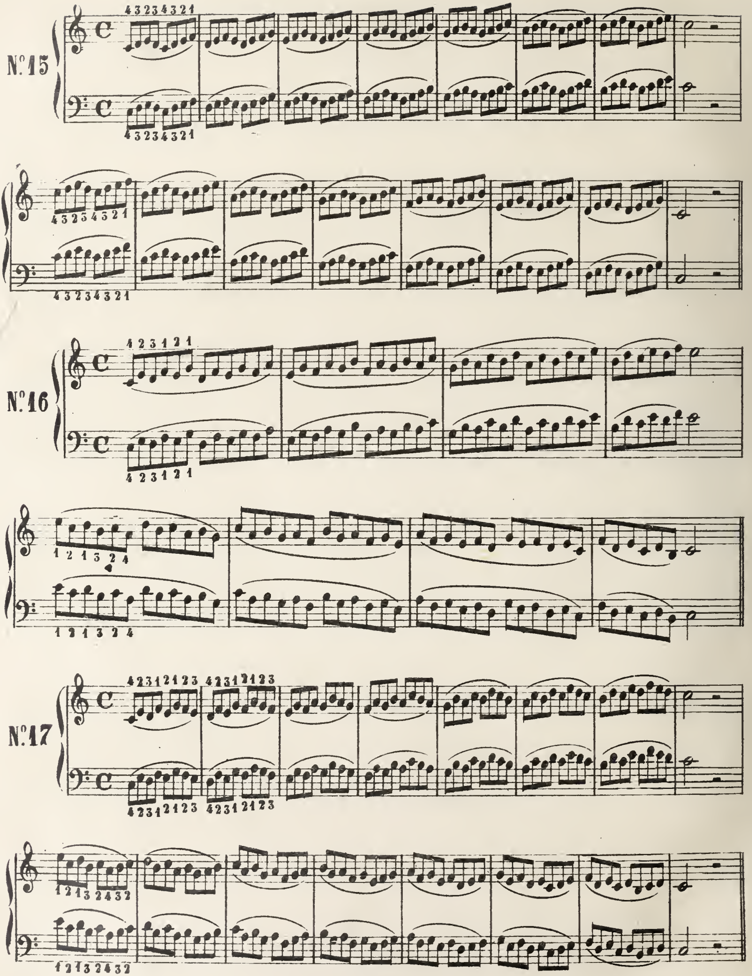
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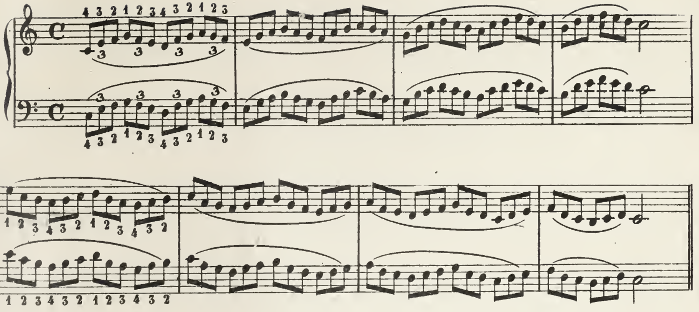

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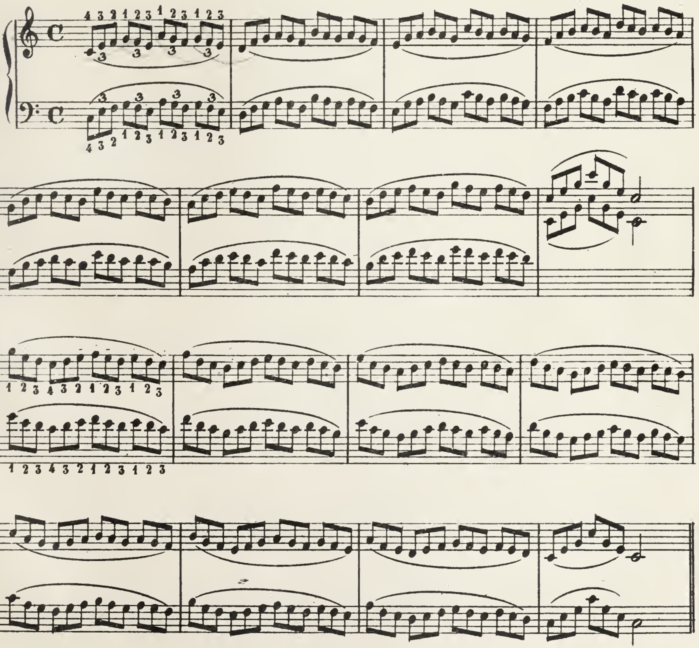

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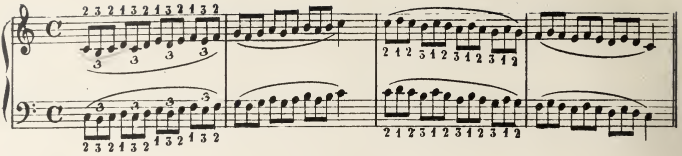

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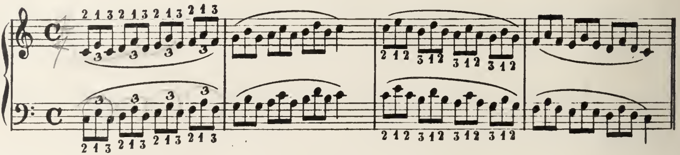

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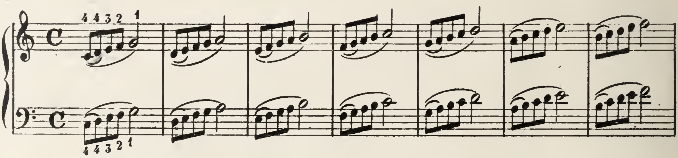

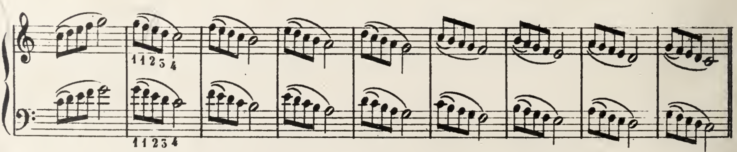

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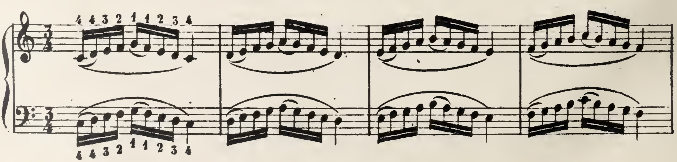

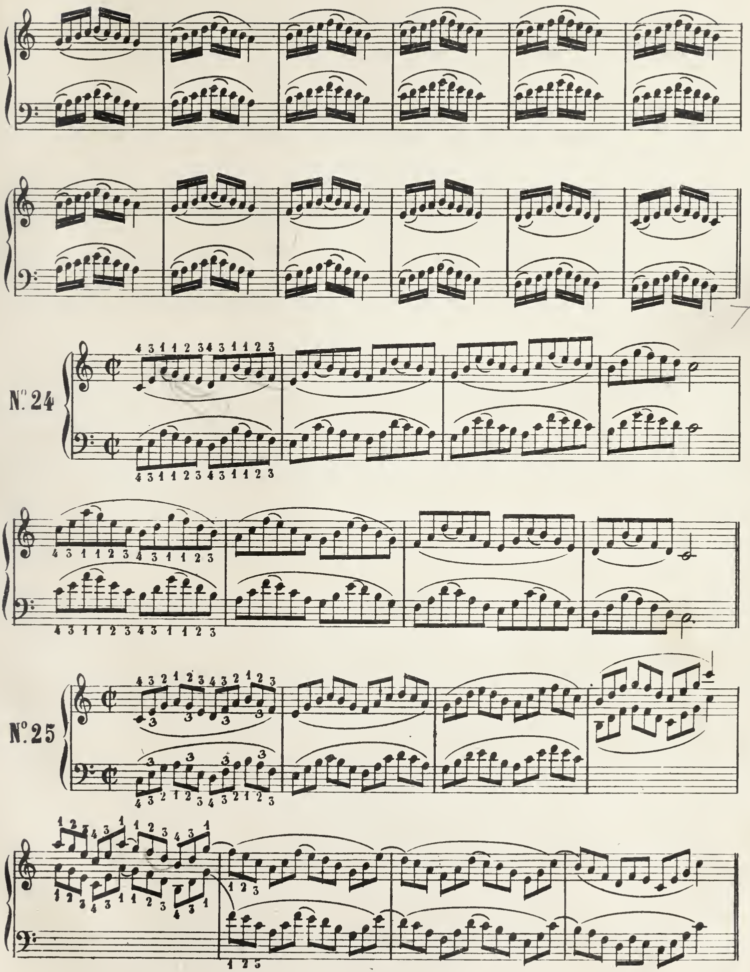
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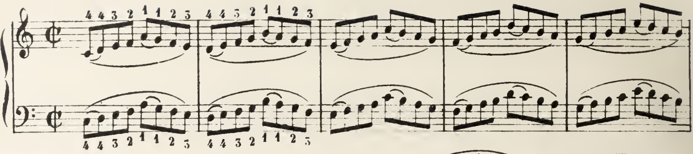

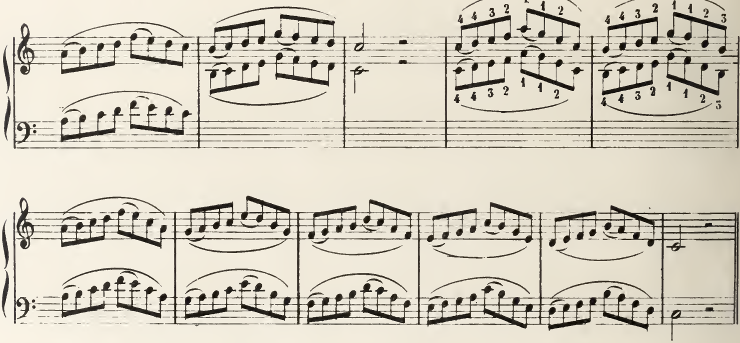

DIGITAZIONI DA IMPIEGARSI NELLE DIVERSE SCALE

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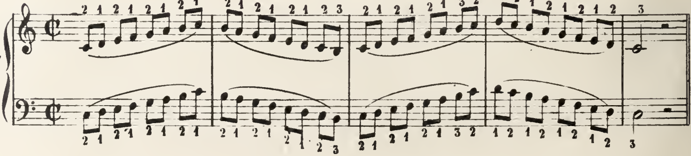

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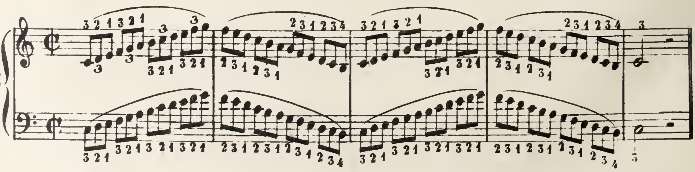

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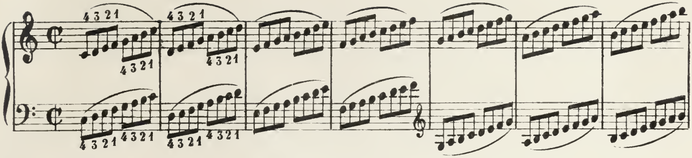

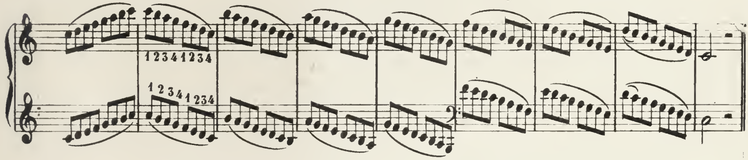

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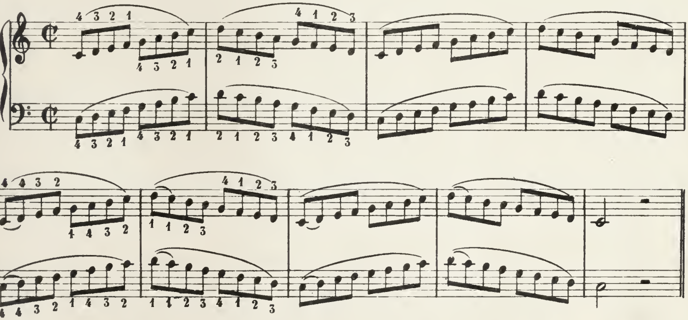

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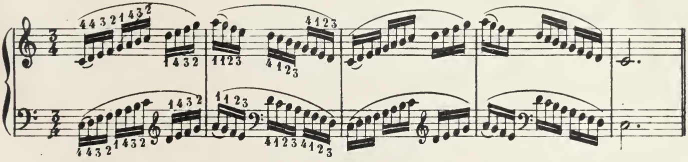

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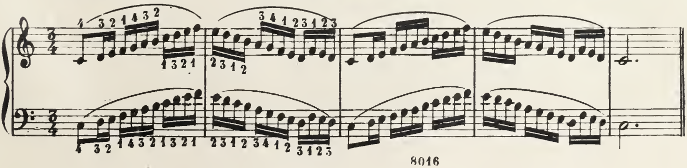

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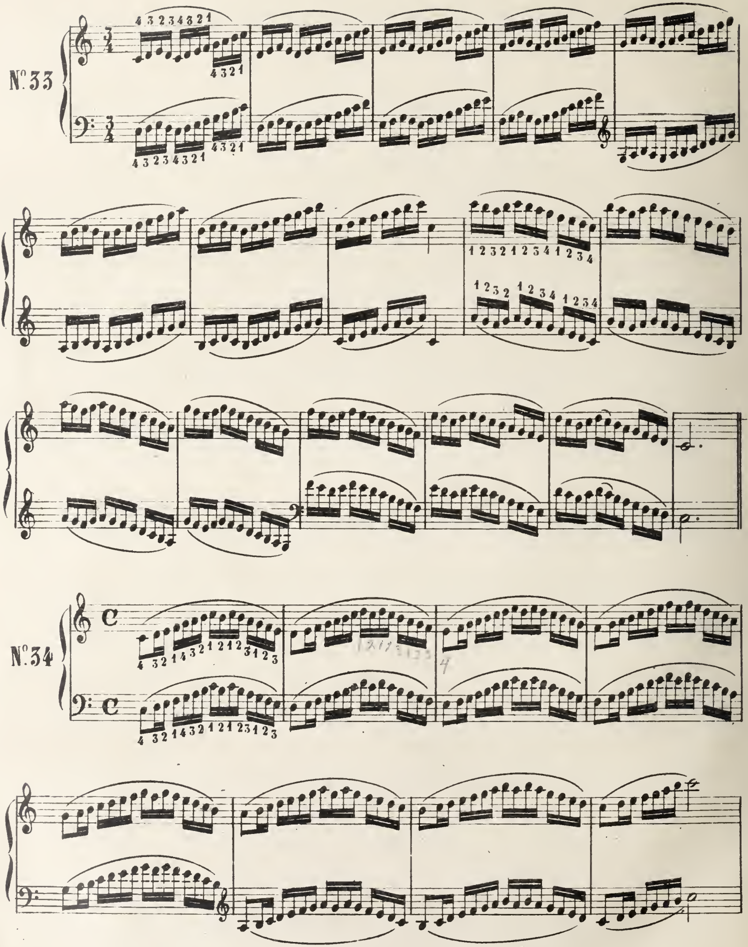

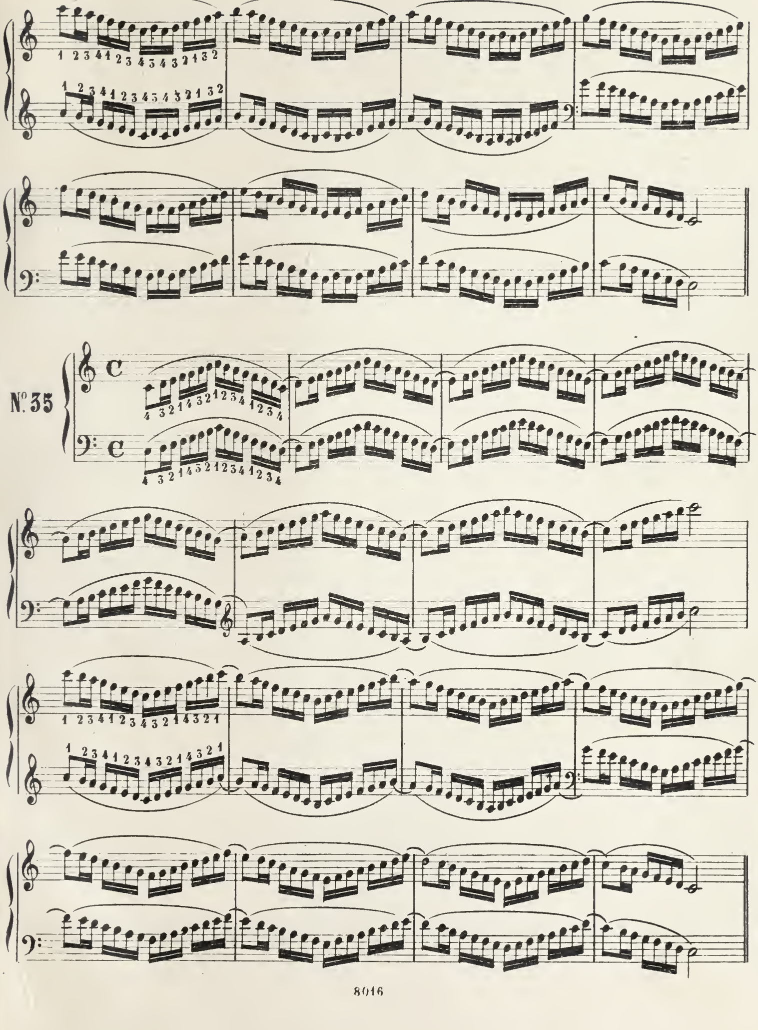
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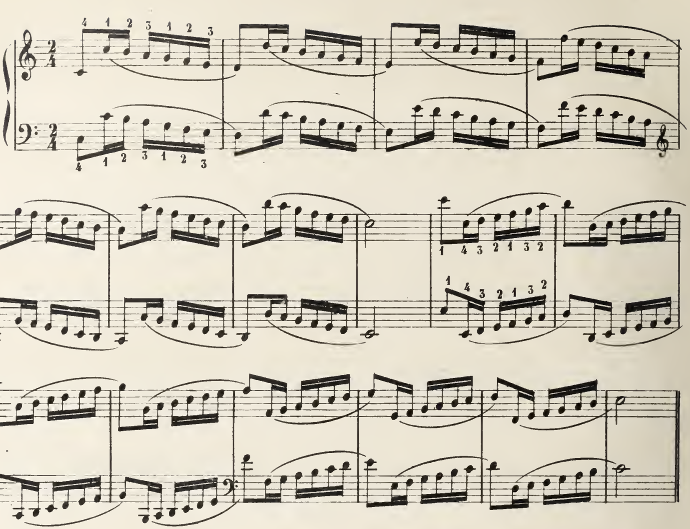

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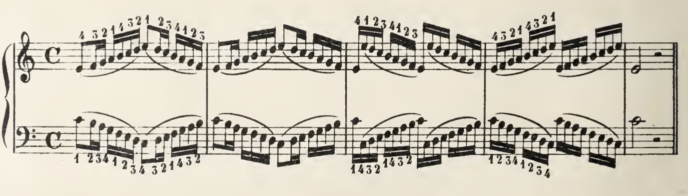

ARPEGGI

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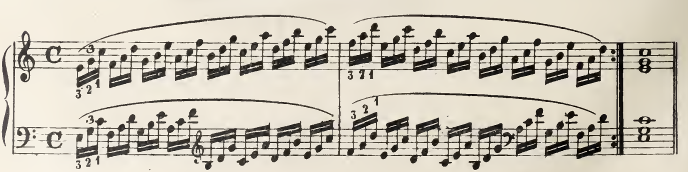

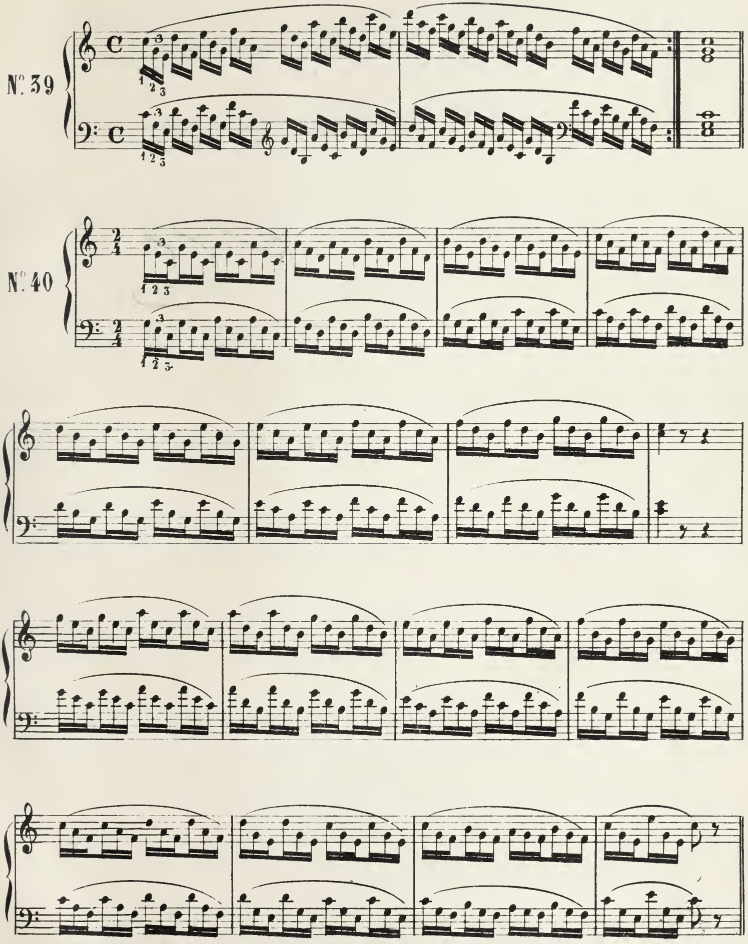
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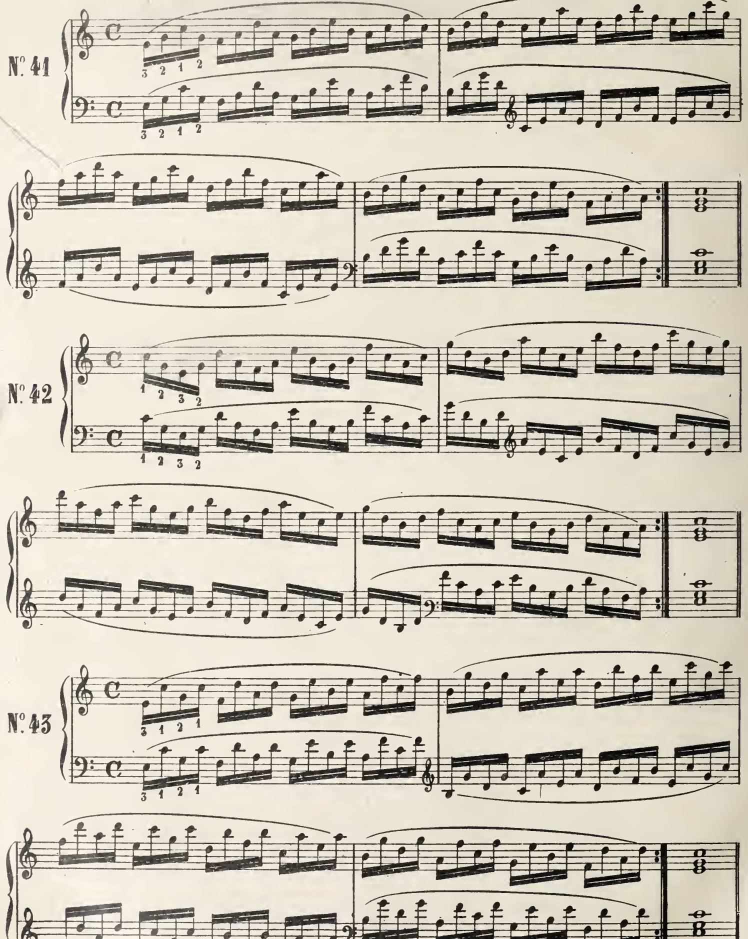
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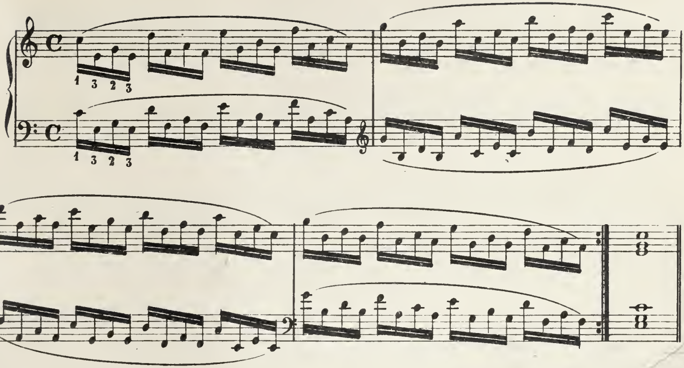

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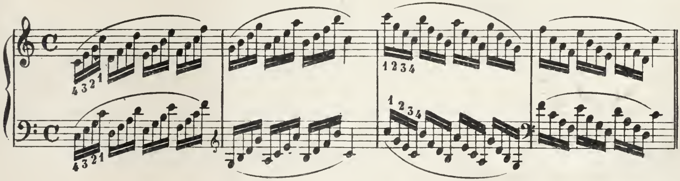

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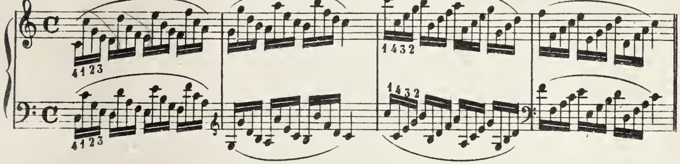

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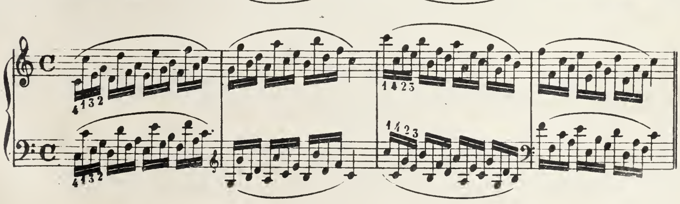

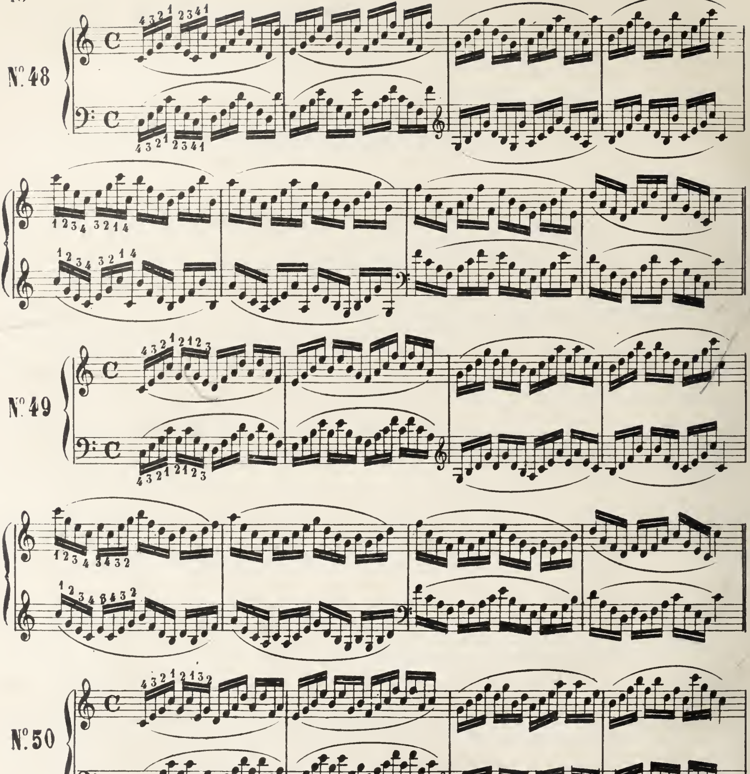
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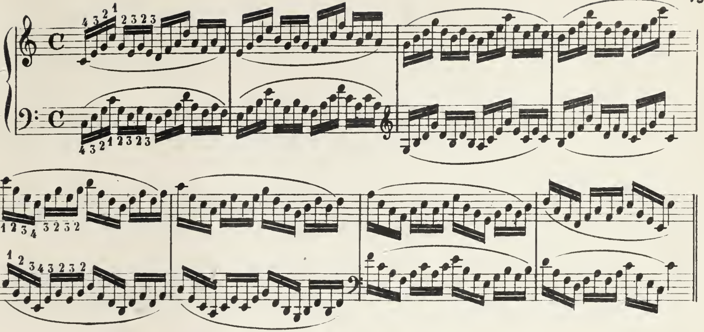

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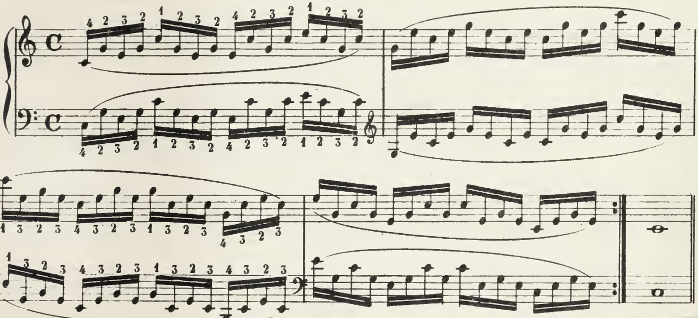

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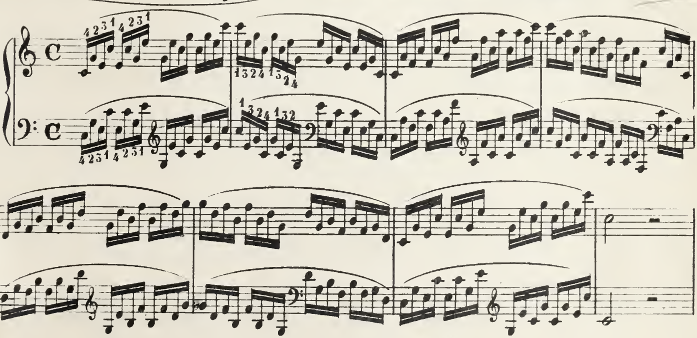

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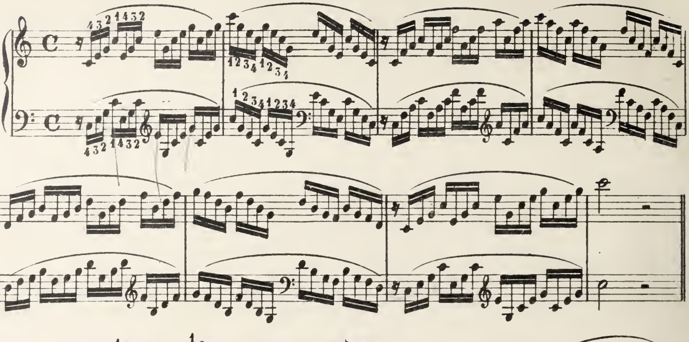

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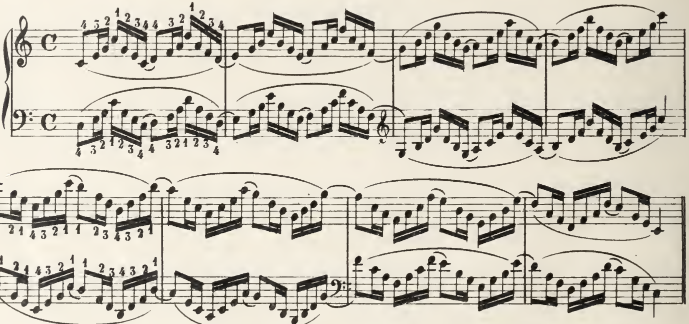

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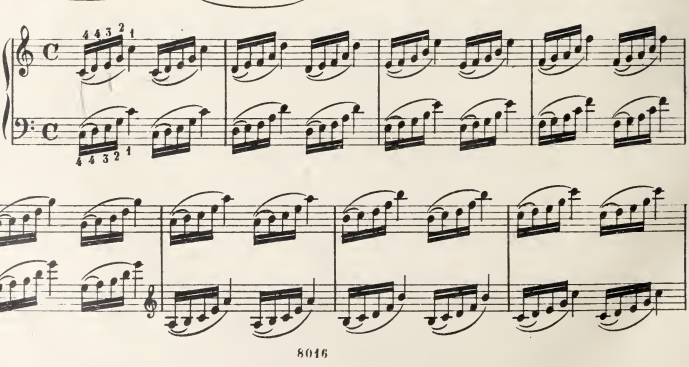

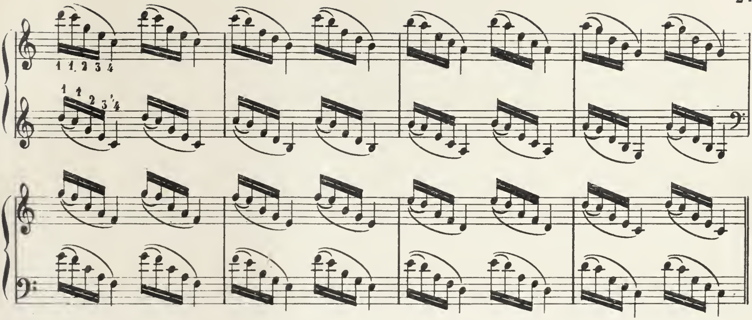

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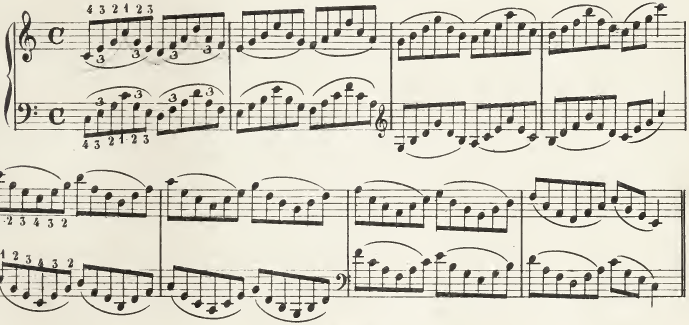

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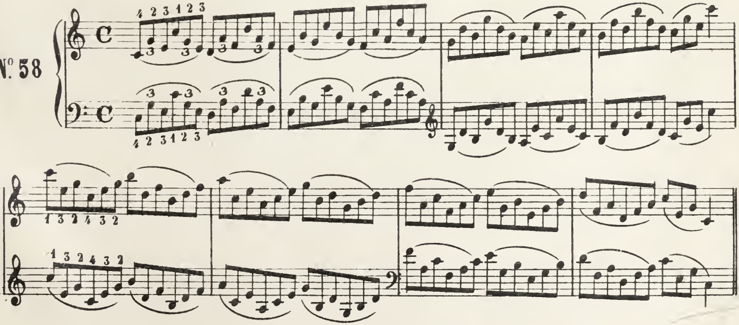

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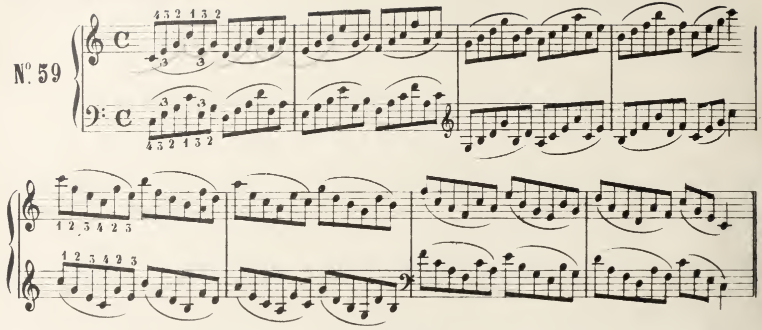

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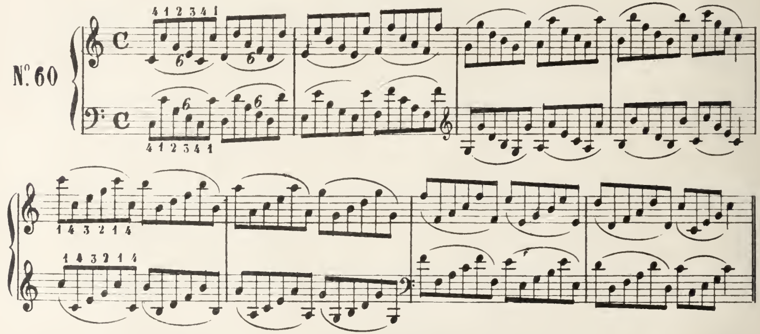

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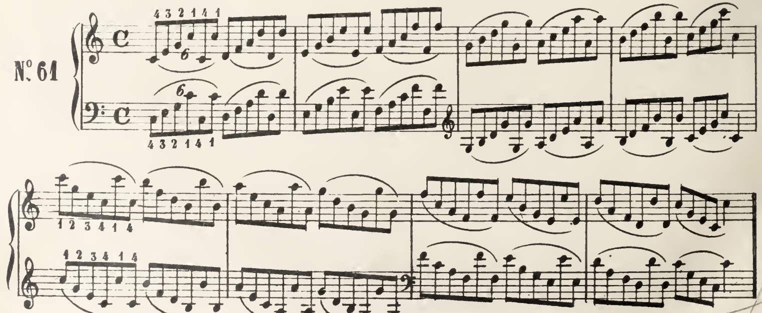

ARPEGGI PROLUNGATI

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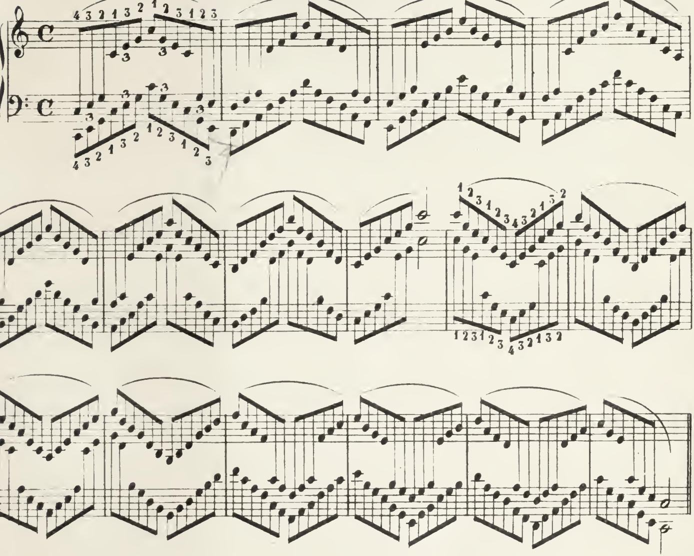

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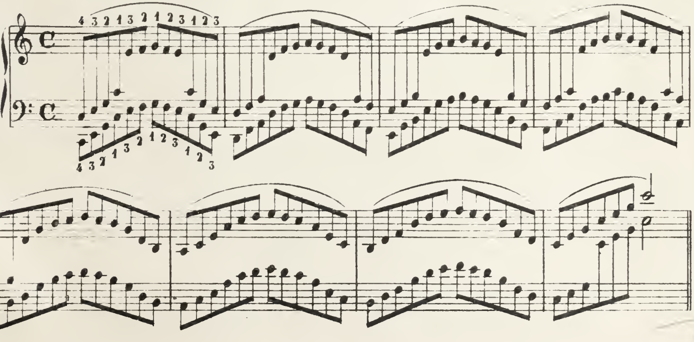

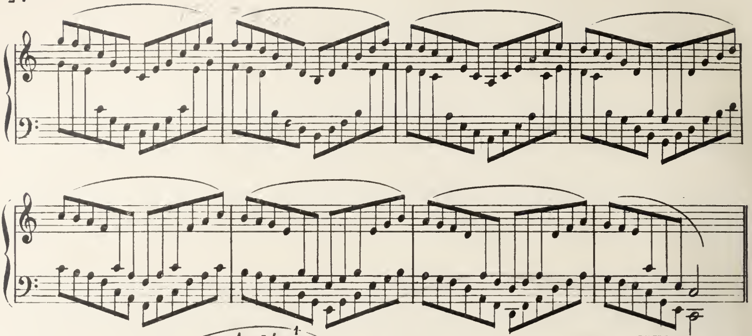

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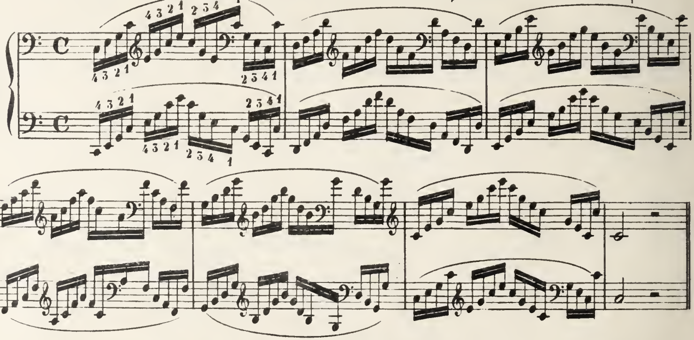

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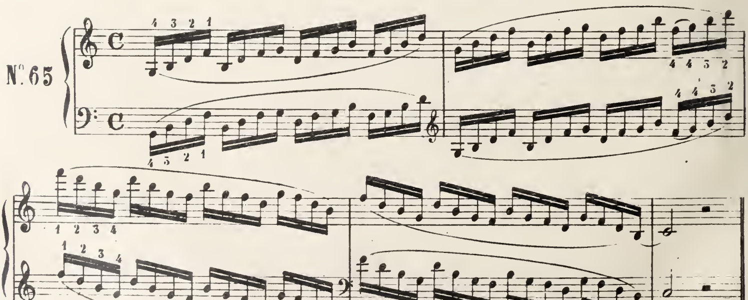

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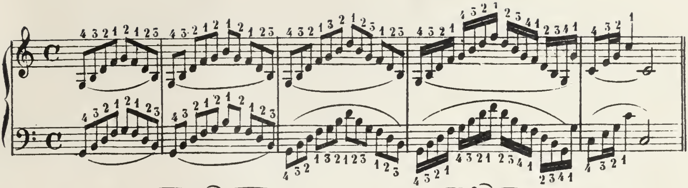

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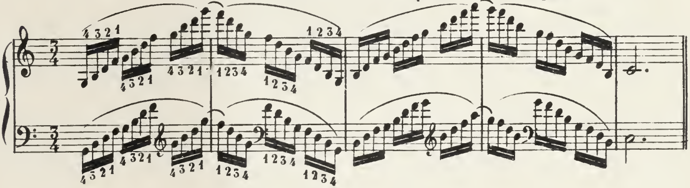

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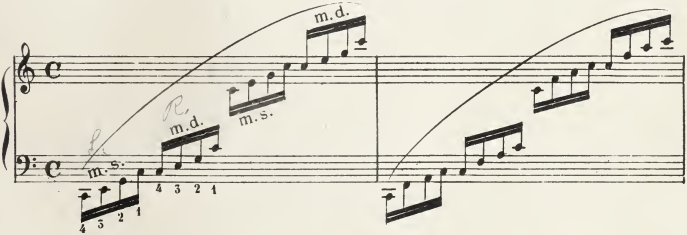

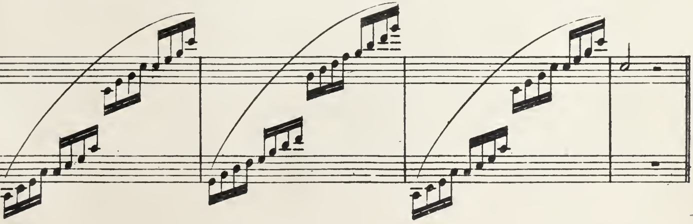

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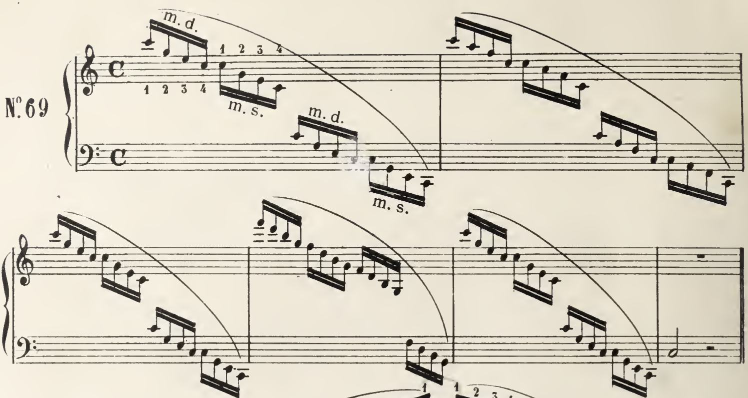

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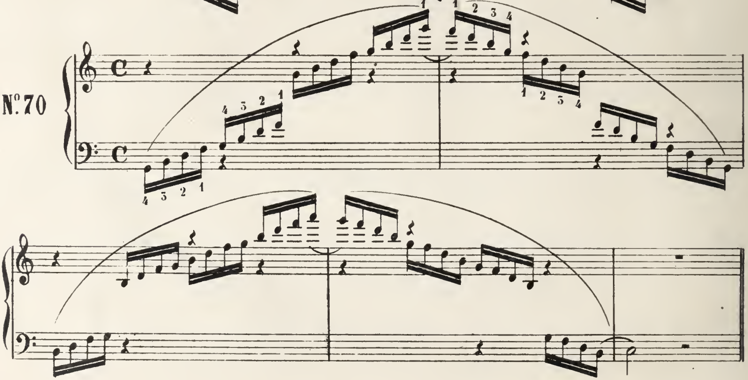

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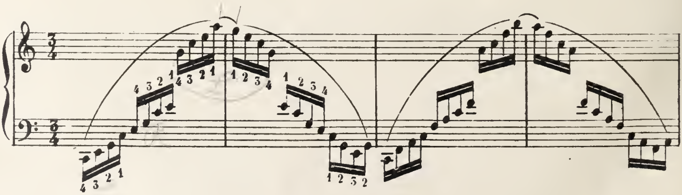

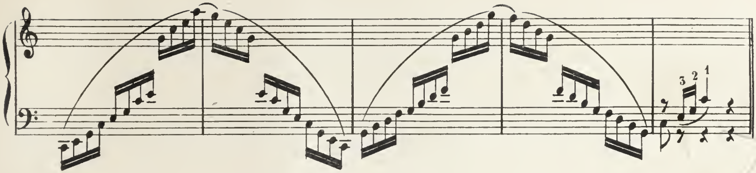

ACCORDI UNITI

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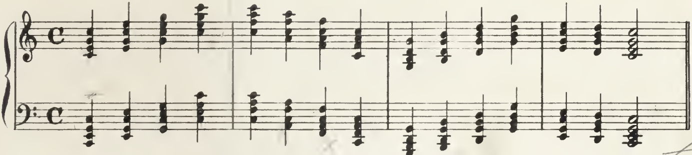

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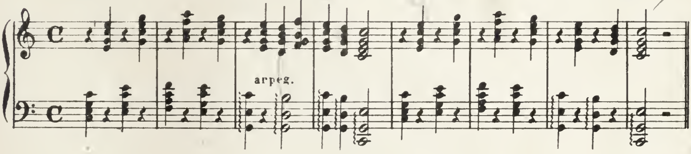

ARPEGGIATI

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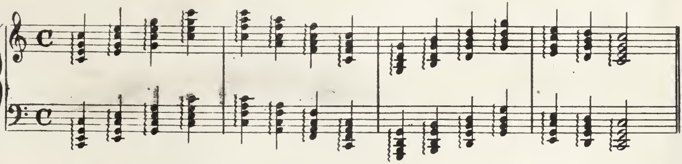

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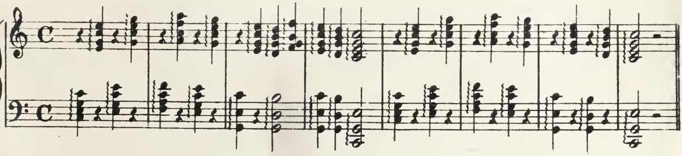

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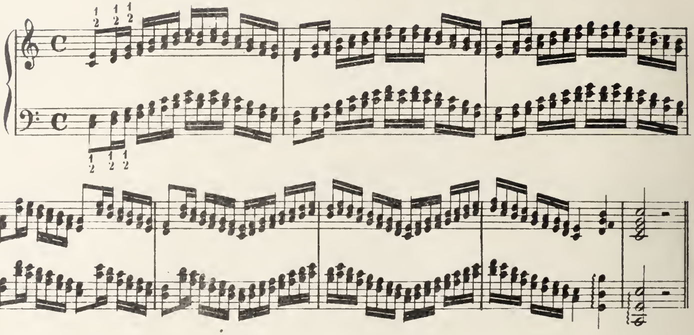
N.° 74



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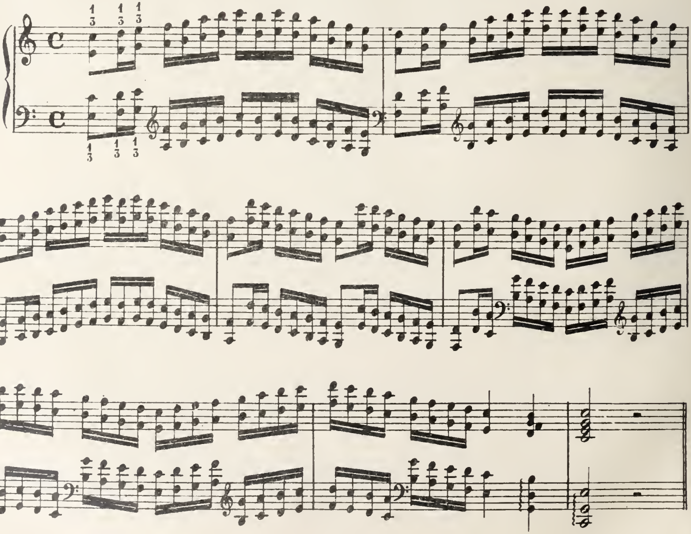

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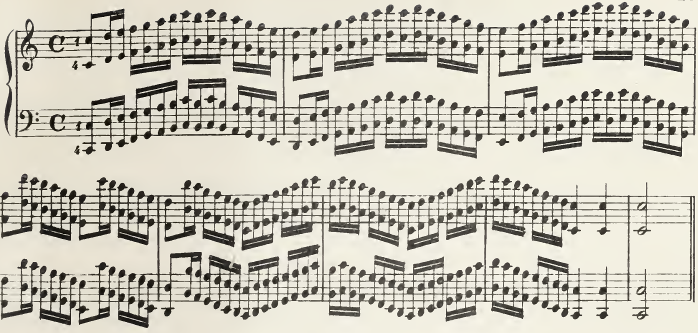

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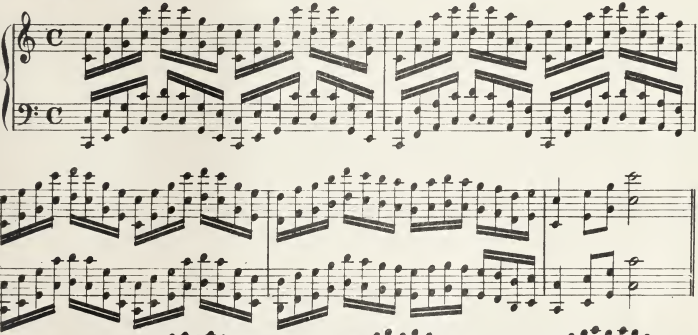

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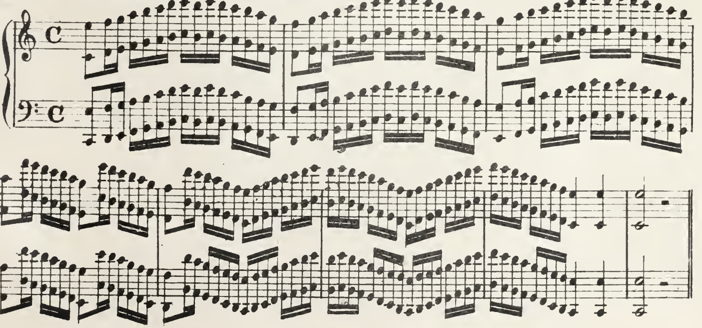

ACCORDI DI TRE NOTE

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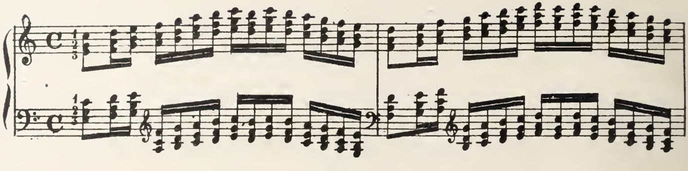

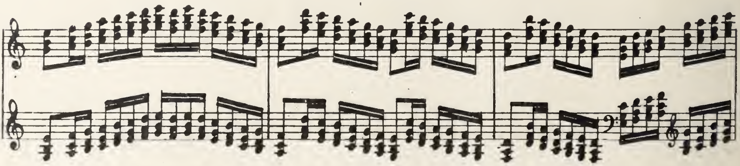

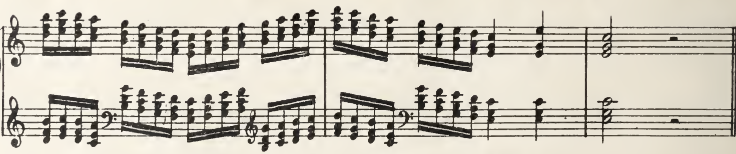

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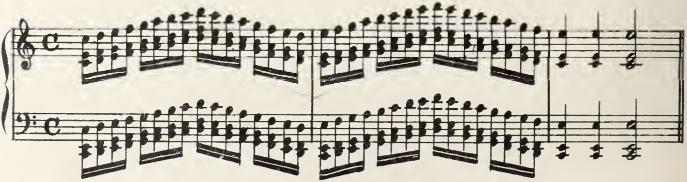
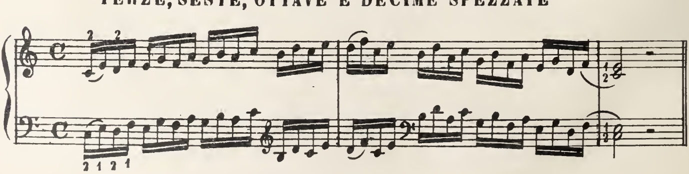
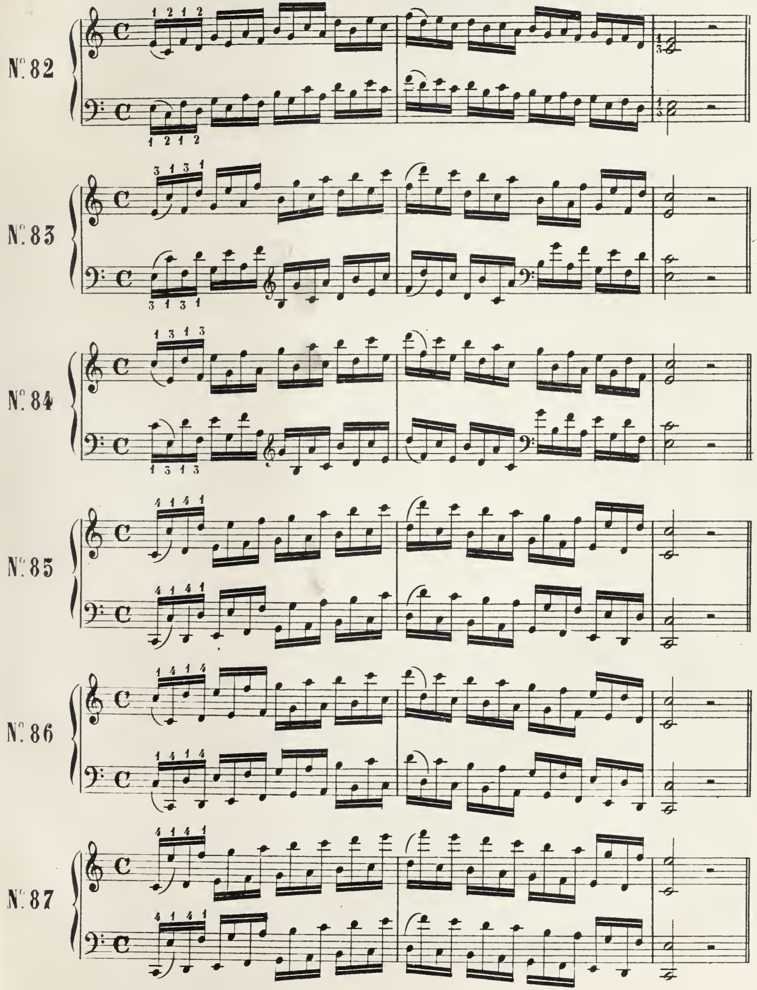


TERZE, SESTE, OTTAVE E DECIME SPEZZATE

N.° 81

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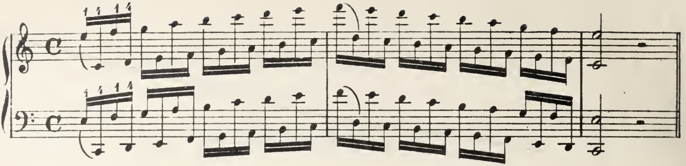

ACCORDI SPEZZATI DI TRE NOTE

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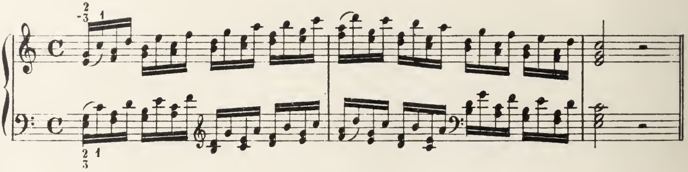

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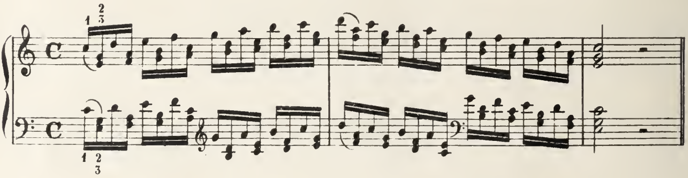

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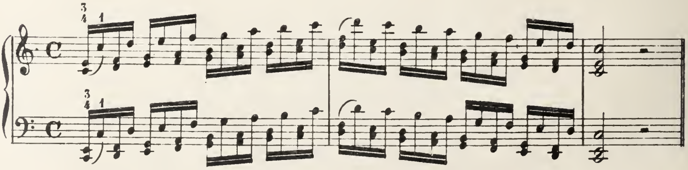

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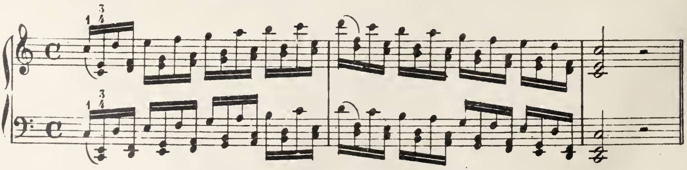

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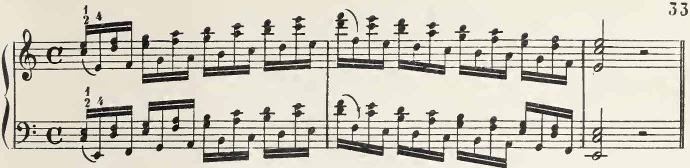

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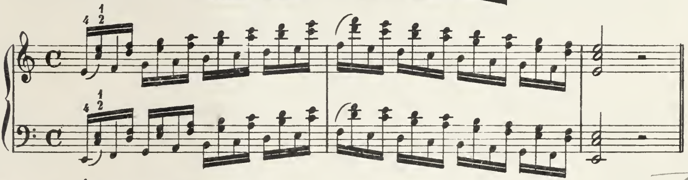

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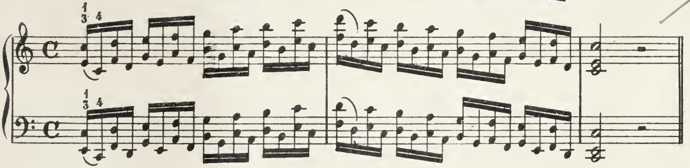

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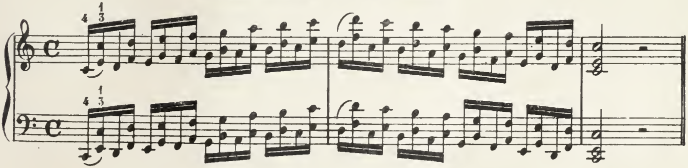

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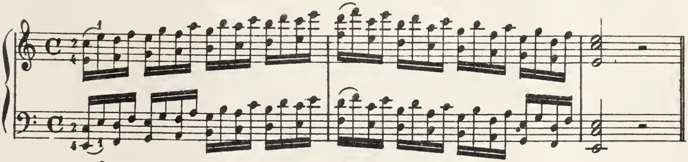

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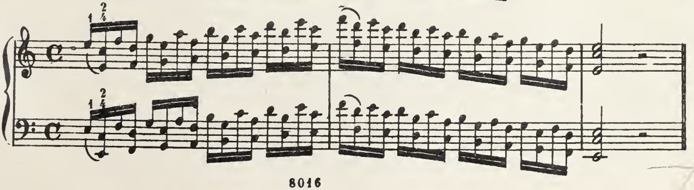
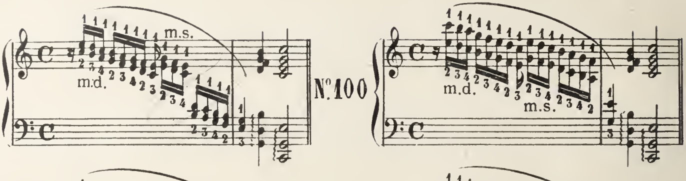
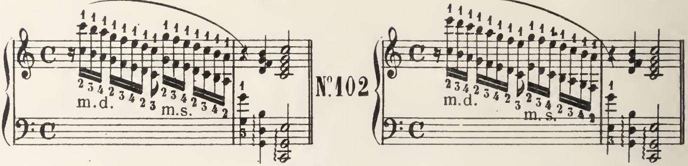


TERZE SESTE OTTAVE E DECIME SDRUCCIOLATE

N°99 N°100



N°101 N°102



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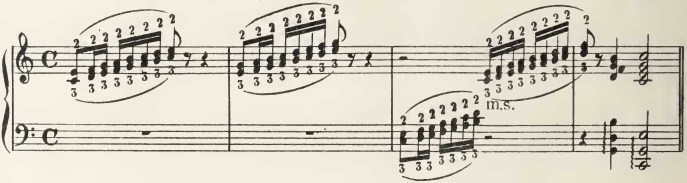
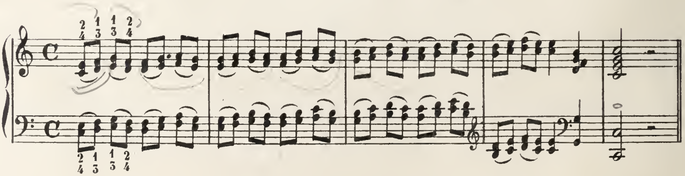


TERZE SESTE ED OTTAVE LEGATE

N°104



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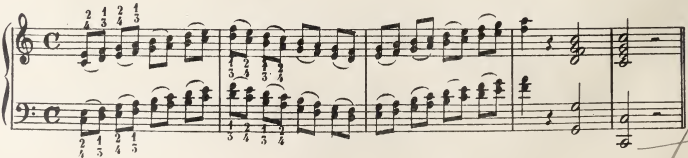

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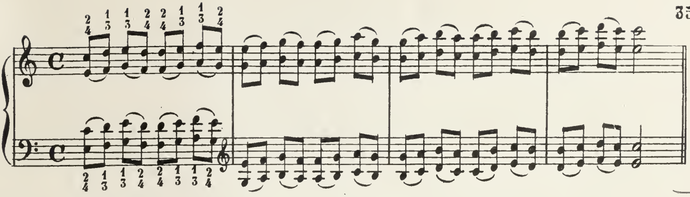

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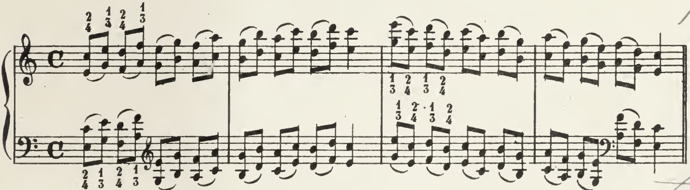

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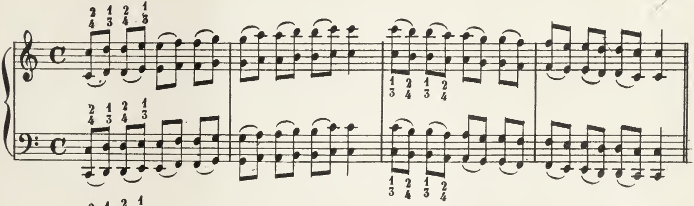

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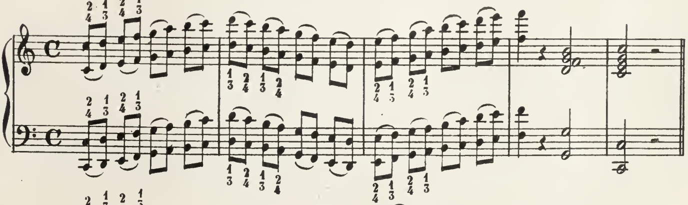

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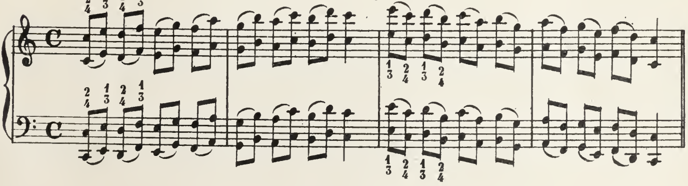
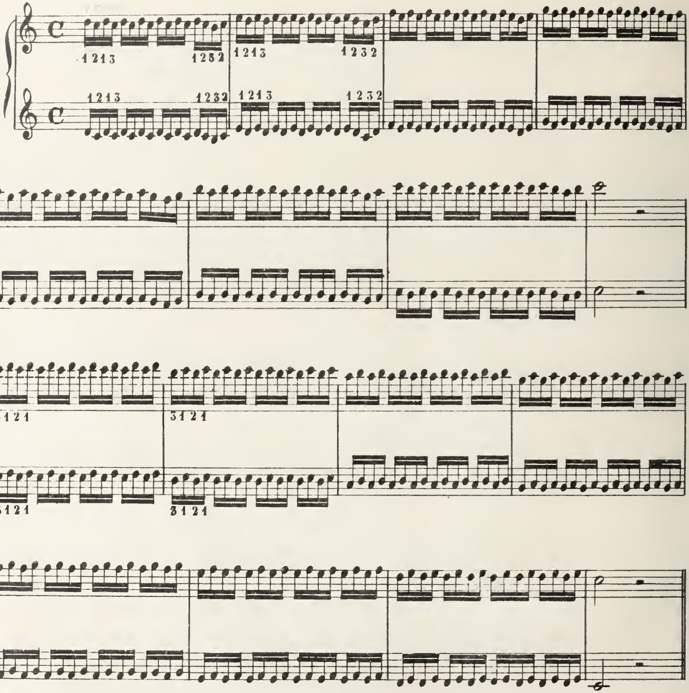


TRILLI SEMPLICI E DOPPÎ

N°111



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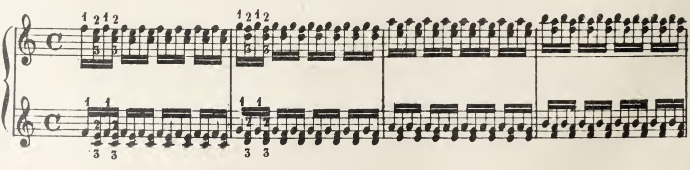

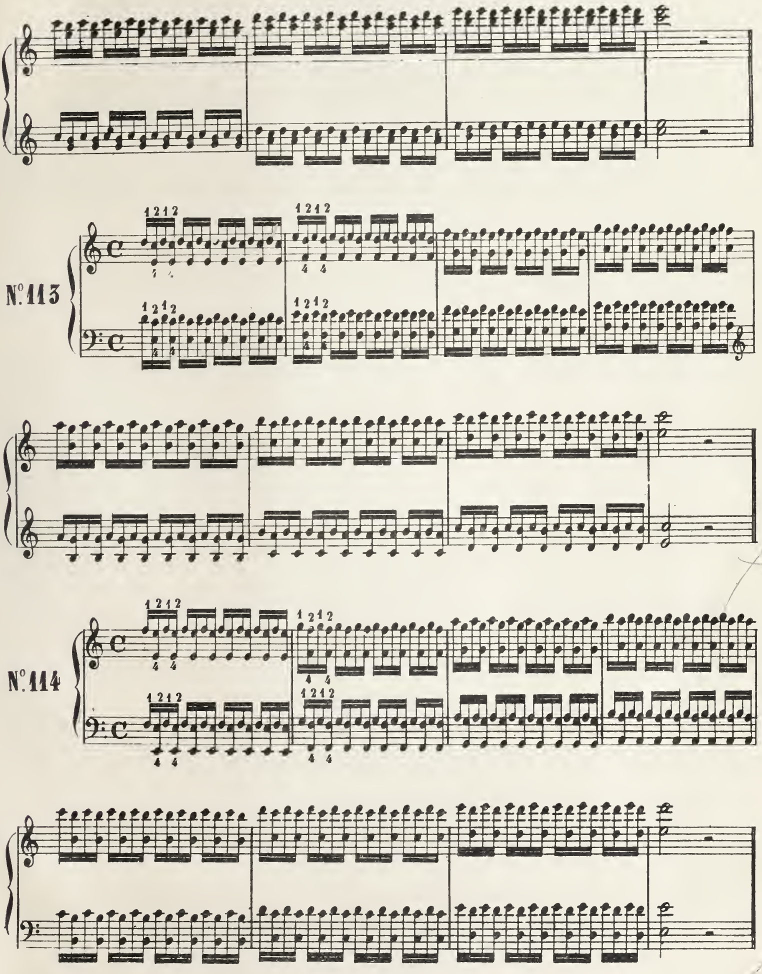
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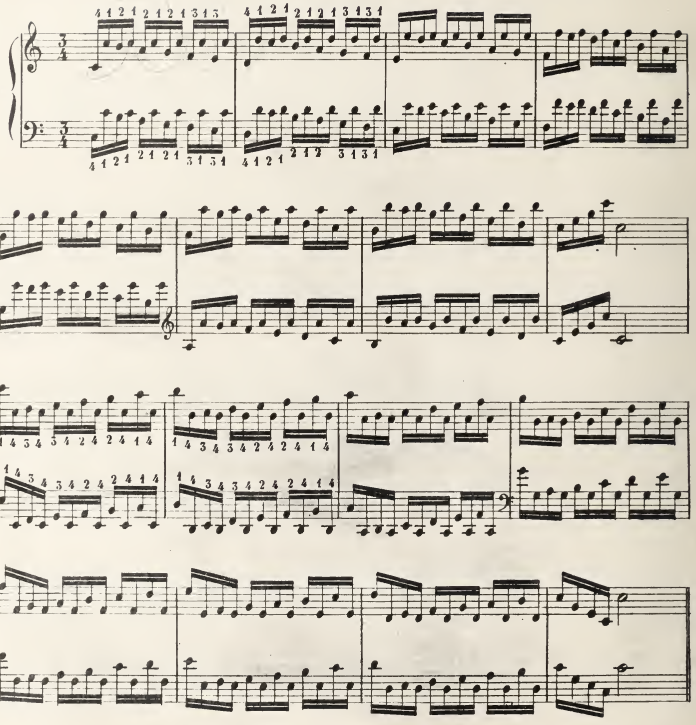
N°114

ESERCIZII DIVERSI

N.º 115



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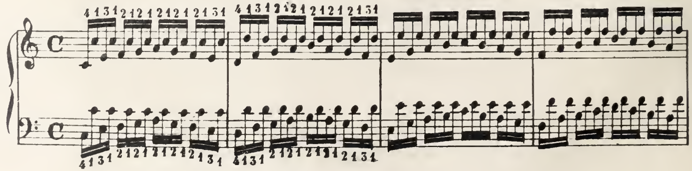

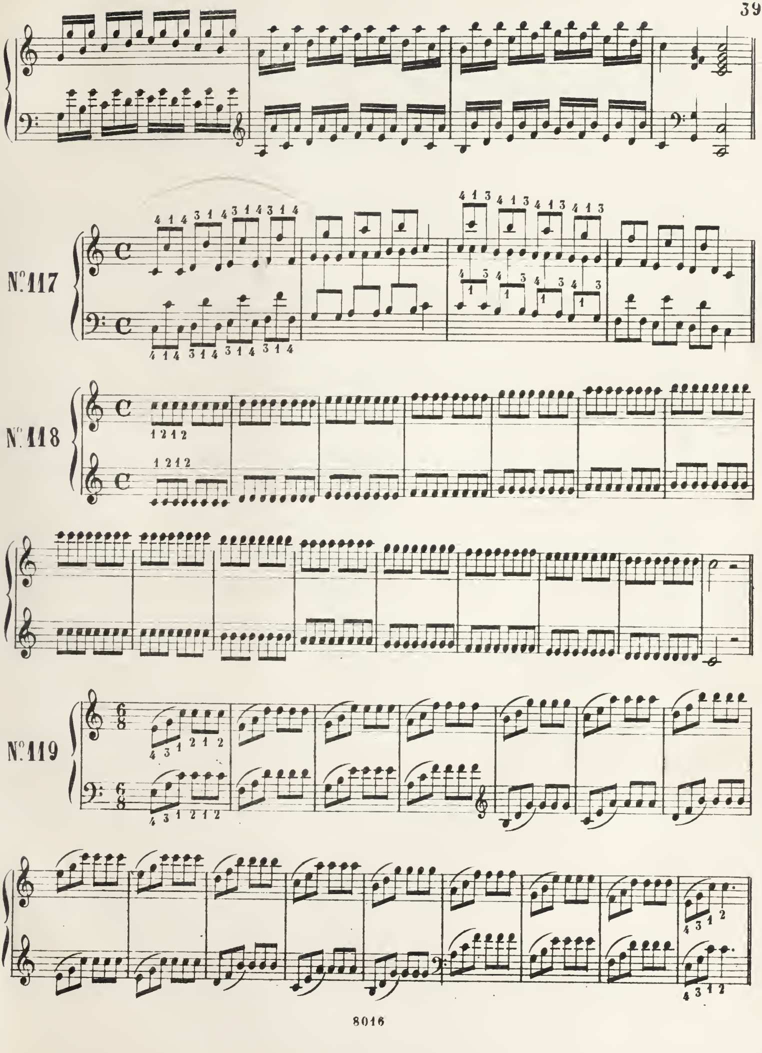

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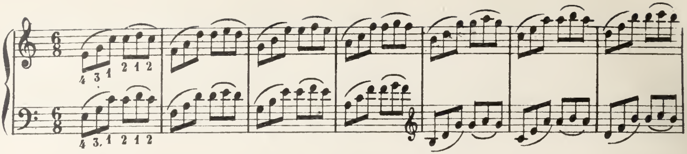
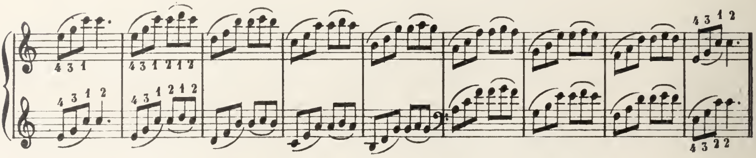
Nº119

N°. 120





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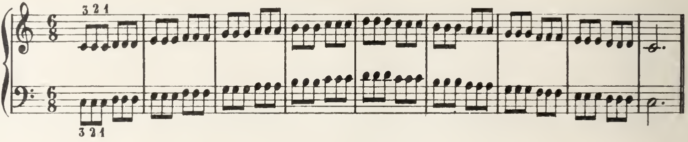

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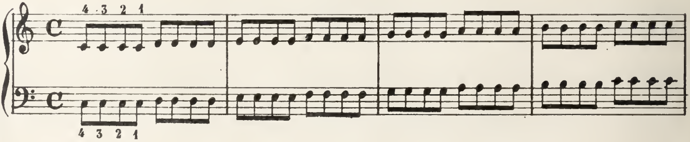

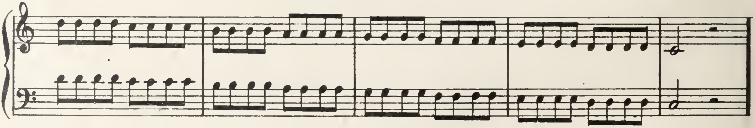

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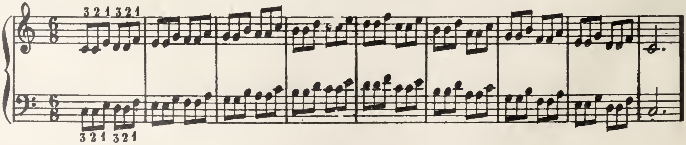

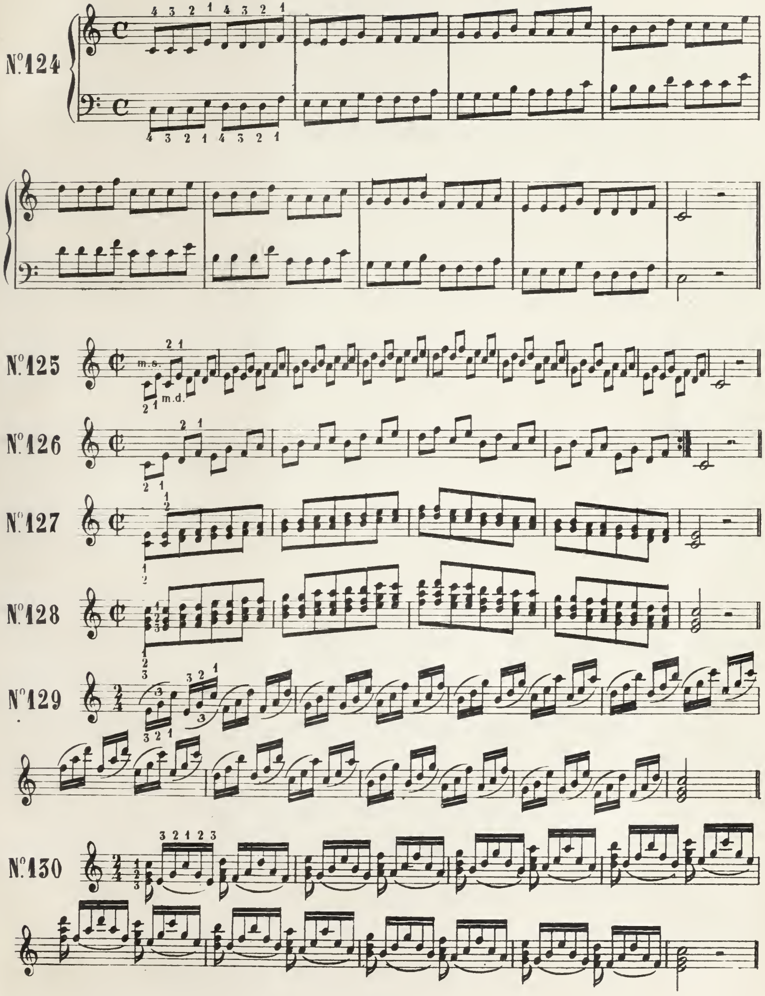
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N°126
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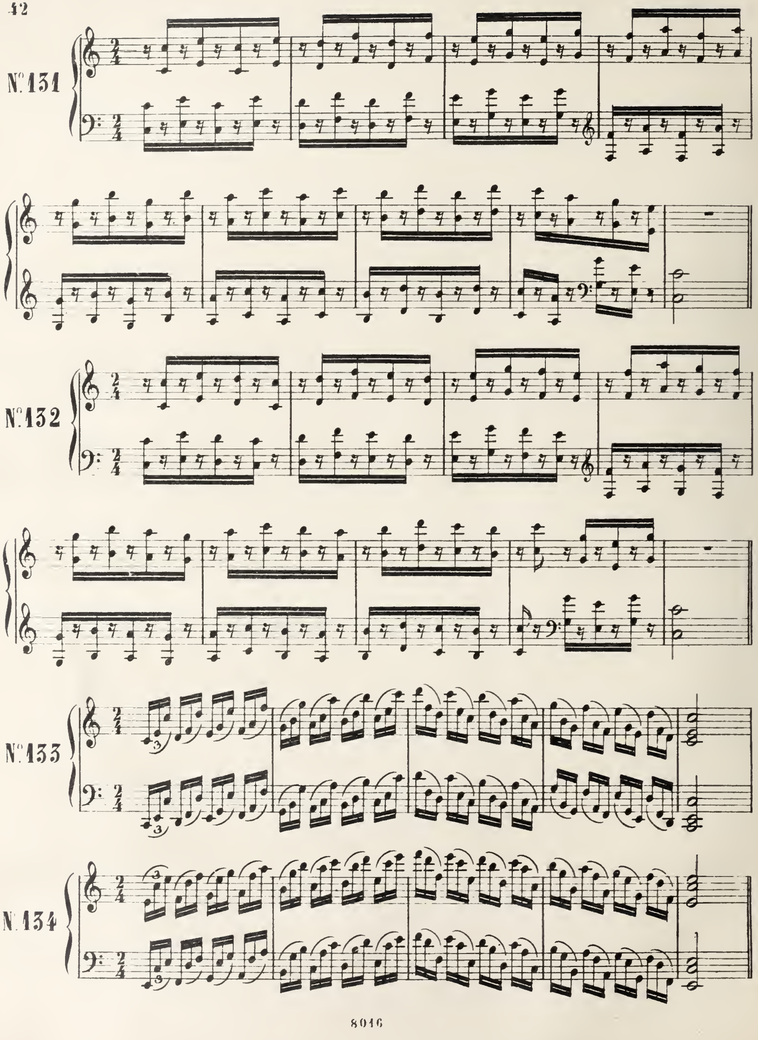
N°130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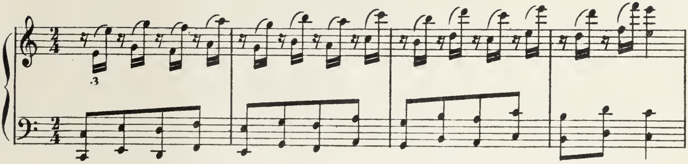
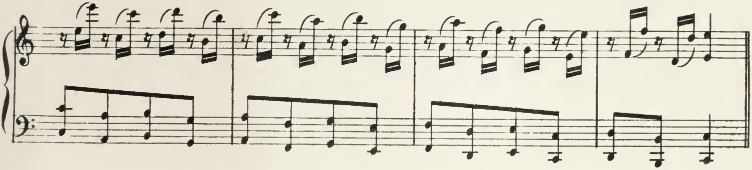
N.º 132
N.º 133
N.º 134

N°. 135





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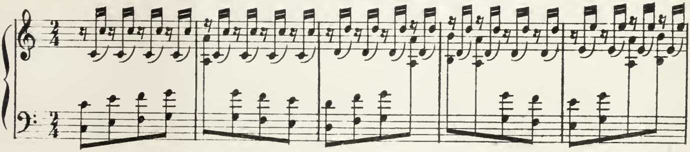
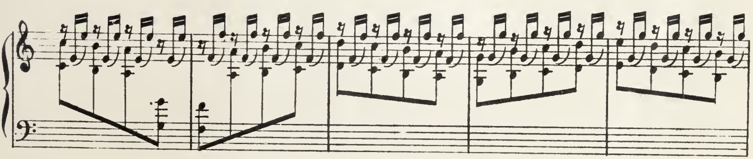
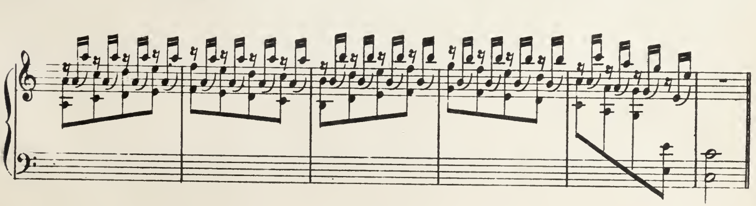






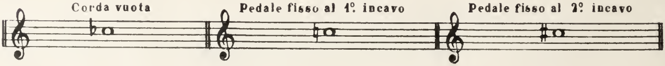
USO DEI PEDALI

I pedali posti orizzontalmente in giro, parte in fuori e parte dentro lo *zoccolo* sono sette, cioè quattro: *mi, fa, sol, la* alla parte destra, e tre: *si, do, re,* alla sinistra.

La corda dell'arpa a doppio movimento è suscettibile di tre suoni: *bemolle, naturale* e *diesis,* mediante un solo pedale. L'azione di ciascun pedale è simultanea su tutte le ottave della nota che esso altera. Per esempio se si vuole ottenere un *Do diesis* tutt'i *Do* dell'arpa dal più grave al più acuto saranno pure diesis.

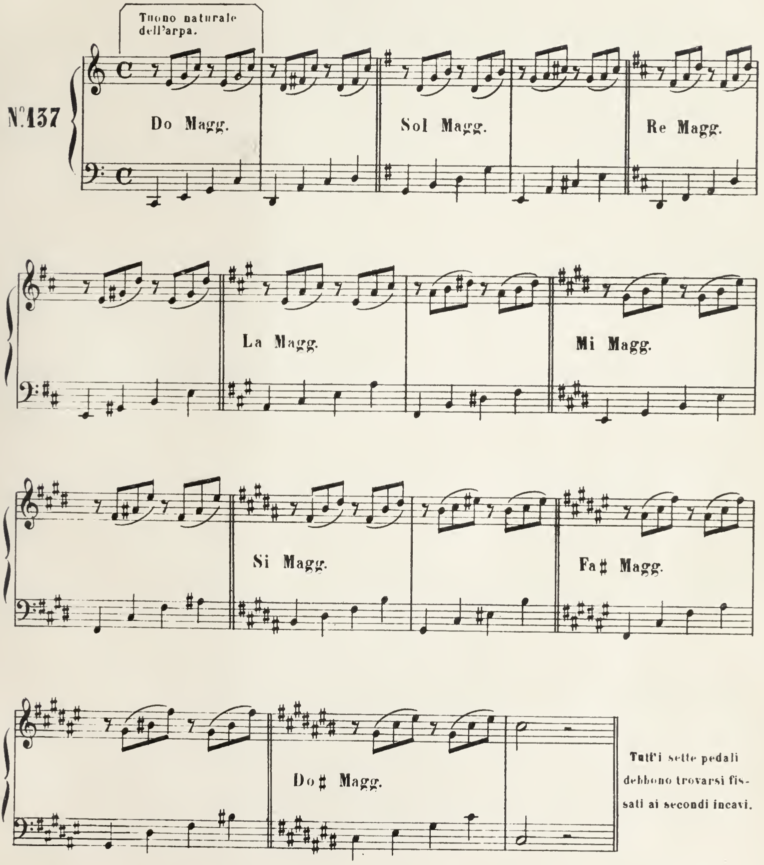
Il tuono naturale dell'arpa è *Do naturale*. Per ottenere questa tonalità bisogna fissare al primo incavo dello *zoccolo* tutt'i sette pedali. Quindi per ottenere un diesis si abbassa il pedale al secondo incavo, e per ottenere un bemolle si leva facendolo rimontare.

ESEMPIO



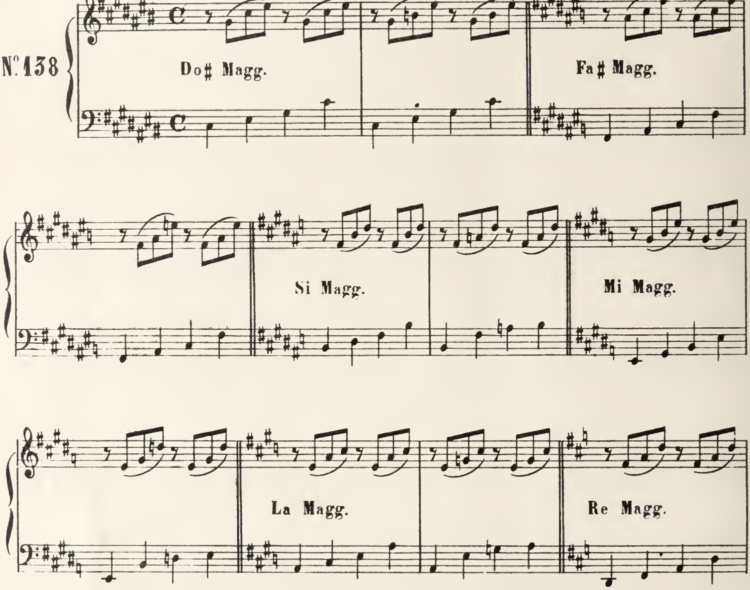
I pedali si adoperano in due modi: 1º quando si tratta di passare in un tuono per rimanere per un certo tempo; 2º quando la modulazione è accidentale e passeggiera. Nel primo caso messo il pedale all'incavo richiesto dal cambiamento di tuono, il piede l'abbandona per posarsi a terra o sopra un altro pedale. Questo movimento si chiama: *fissare un pedale*. Nel secondo caso il piede si appoggia sul pedale senza abbandonarlo, pronto a rimetterlo alla sua prima posizione o assegnargliene altra, qualora l'esigenza della modulazione lo esige.

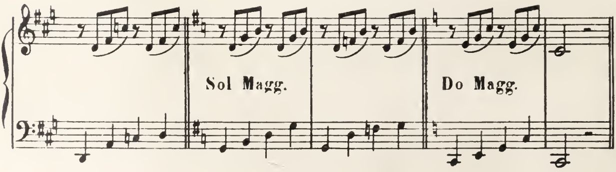
In questo esercizio si fissano successivamente i pedali ai secondi incavi.



Per ritornare a Do naturale bisogna sciogliere successivamente i pedali e farli ritornare alla primitiva posizione.

N.° 138



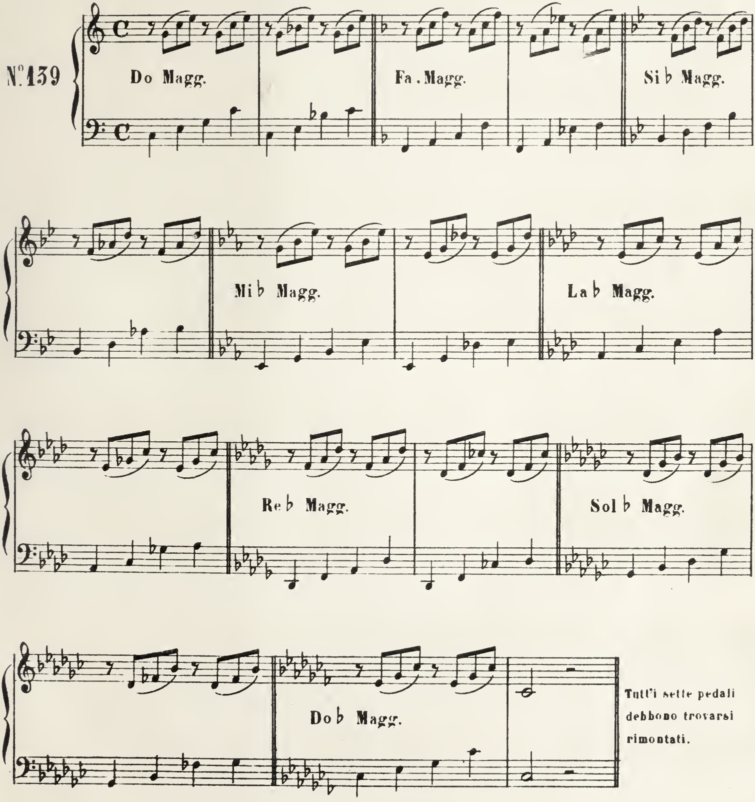


Tutt'i sette pedali debbono trovarsi al primo incavo, loro posizione naturale.

MODULAZIONI RISOLTE NEI MODI MAGGIORI CON *BEMOLLI*

In questo esercizio si fanno successivamente rimontare i pedali togliendoli dal primo incavo.

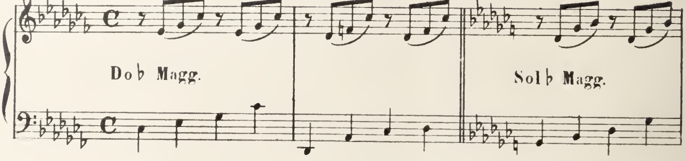
N.º 139

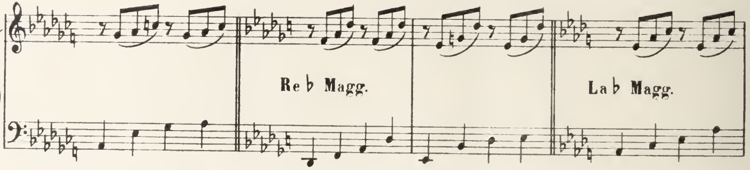


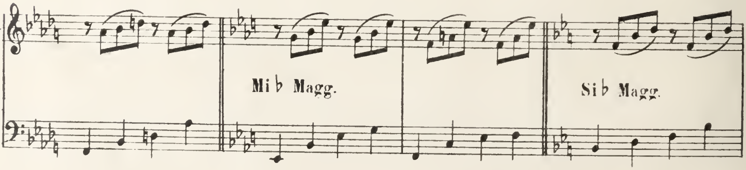
Tutt'i sette pedali debbono trovarsi rimontati.

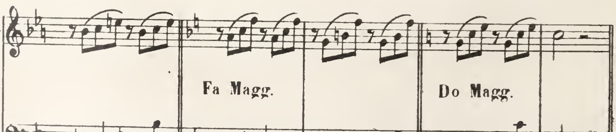
Per ritornare a Do naturale bisogna rimettere successivamente i pedali al primo incavo, loro posizione naturale.

N.º 140





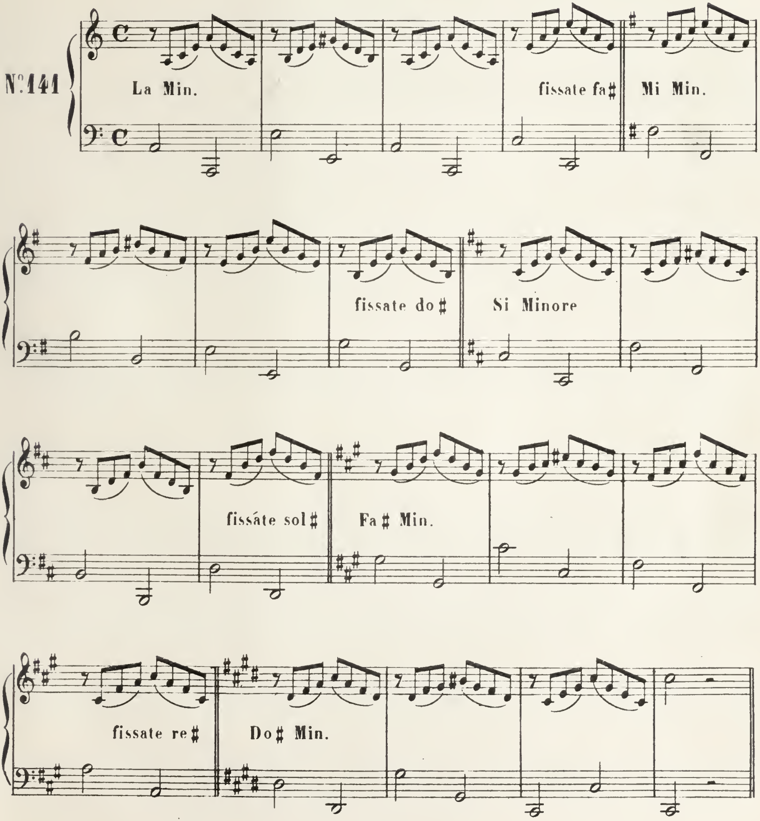




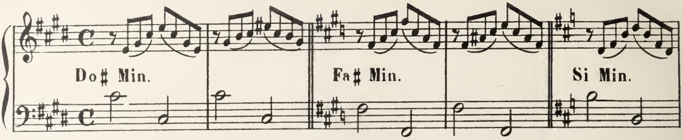
Tutt'i sette pedali debbono trovarsi al loro primo posto.

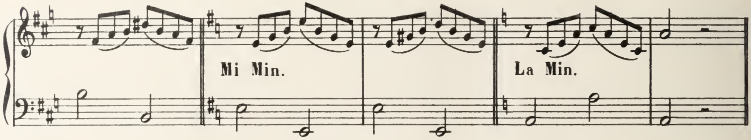
MODULAZIONI RISOLTE NEI MODI MINORI CON *DIESIS*

In questo esercizio bisogna che i pedali si adoperino in due modi: fissare definitivamente gli uni ed impiegare accidentalmente gli altri.



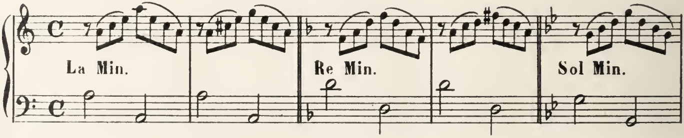
 Rimettendo l'arpa in La min. nessun *diesis accidentale* deve star fisso. *I bequadri* indicano che bisogna sciogliere il pedale e farlo rimontare al primo incavo.

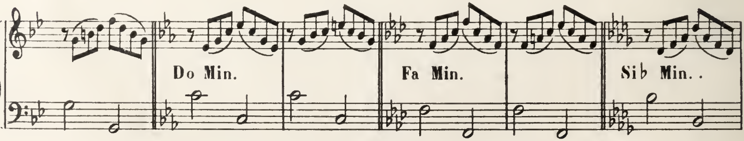
N.º142


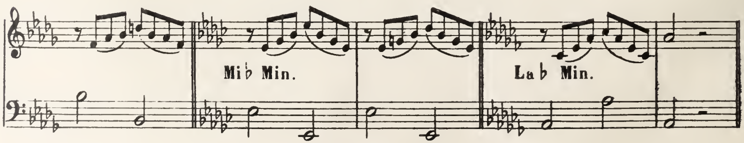


MODULAZIONI RISOLTE NEI MODI MINORI CON *BEMOLLI*

In questo esercizio nessuno dei *diesis* o dei *bemolli accidentali* dev'essere fisso. I *bemolli* marcano il cambiamento di tonalità ed indicano che bisogna sciogliere il pedale corrispondente e farlo rimontare.

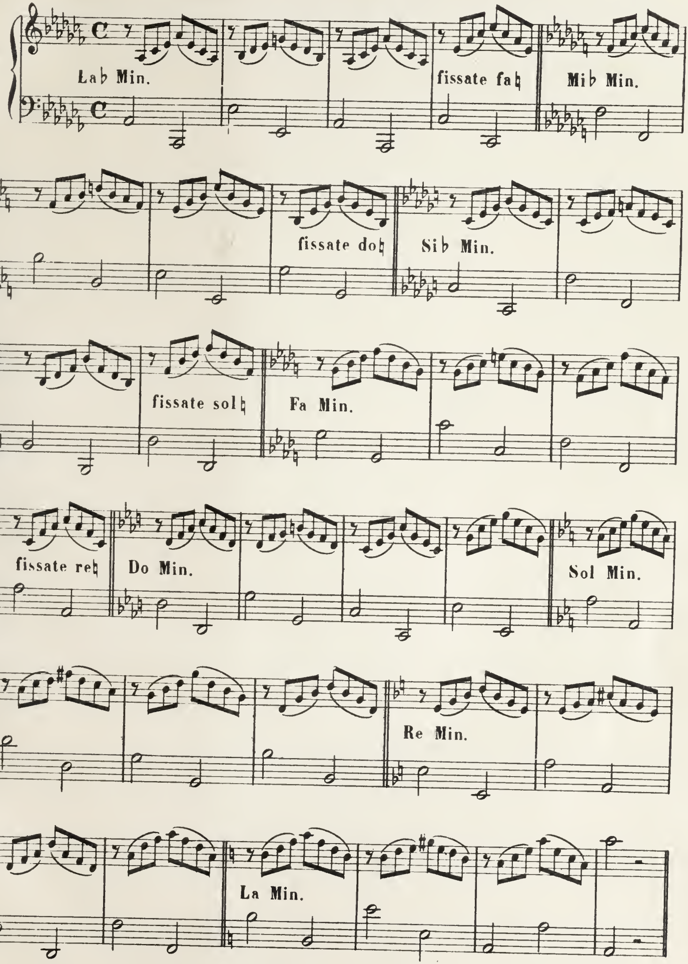
N.º143






In questo esercizio sono indicati i pedali che bisogna fissare per ritornare in La Min.

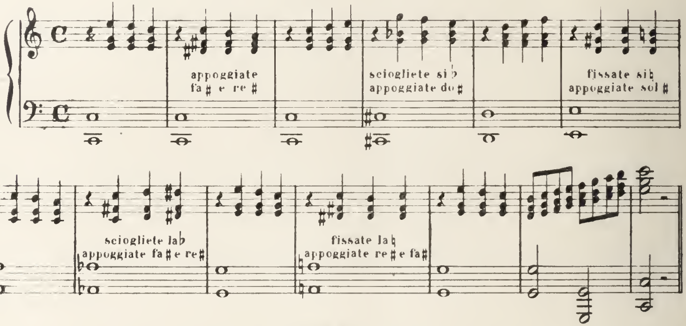
N°144



Qualche volta succede che due pedali debbono agire simultaneamente, sia l'uno a destra e l'altro a sinistra, oppure entrambi dalla stessa parte. In quest'ultimo caso occorra molta destrezza per fissare o sciogliere un pedale ed all'istante medesimo calcarne un altro con l'ajuto d'un sol piede. Sia nel primo che nel secondo caso la difficoltà consiste nel saper discernere dalla modulazione il pedale che si deve fissare o sciogliere e quello che bisogna premere accidentalmente.

ESERCIZIO DELL'USO SIMULTANEO DI DUE PEDALI

N.º 145

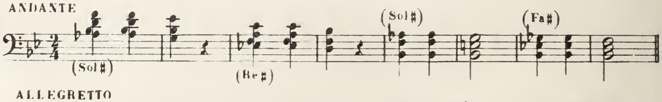


SINONIMI

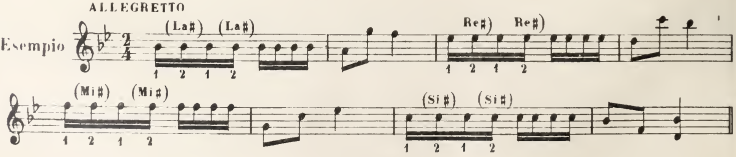
I pedali possono soddisfare a tutte le esigenze di modulazioni sempre che queste contengano *diesis* e *bemolli* semplici. Nei modi minori che richiedono dei *doppi diesis* o *doppi bemolli accidentali* bisogna sostituire il *bequadro*. Per esempio invece del *fa doppio diesis*, che l'arpa non ha, si suona il *sol naturale (bequadro)*; ed invece del *si doppio bemolle* si suona il *la naturale (bequadro)*. Spesso ai *bemolli* si sostituiscono i *diesis*.

I sinonimi si adoperano pure con successo nei passaggi composti di note ripetute.

Esempio



Esempio



SUONI ARTIFICIALI

Dall'arpa si possono ottenere, tanto colla mano destra quanto con la sinistra, tre specie di suoni artificiali: cioè, gli *armonici* o *flautati,* gli *smorzati* ed i *pizzicati vicino alla tavola* con le unghie o con l'estremità delle dita. Queste diverse qualità di suono producono un effetto molto grato e dolce, ma però non bisogna abusarne.

I suoni *armonici* s'indicano con un o sulla nota; i suoni *smorzati* semplici con un punto sulla nota e col numero 1 per la mano sinistra e 2 per la mano destra; gli accordi con la seguente serpetta ⌇

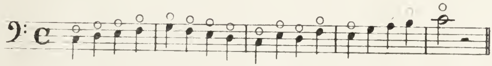
SUONI ARMONICI O FLAUTATI

Il suono che produce una corda tesa sull'arpa è determinato dal punto che occupa il *capotasto* su cui riposa la corda. Se per mezzo d'un nuovo *capotasto* la corda viene divisa in due parti eguali, tanto al disopra quanto al disotto del nuovo *capotasto,* si otterrà un suono un'ottava superiore.

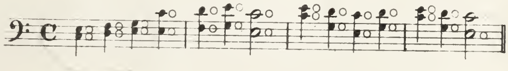
Esempio: un *do* sotto il pentagramma, chiave di *sol,* col nuovo capotasto dà *do* terzo spazio, ottava superiore. Questo suono chiamasi *armonico* o *flautato.* L'ufficio di *capotasto* lo fa il 2º dito per la mano destra, per la mano sinistra il *tènare* (polpa al disotto del pollice.)

Siccome ordinariamente i suoni *armonici* sono più frequenti nelle corde gravi che nelle acute, così è meglio addestrare prima la mano sinistra.

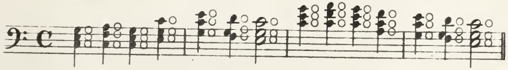
Suoni armonici ad una nota



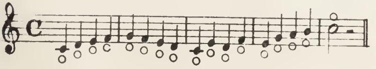
Suoni armonici a due note

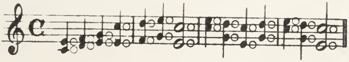


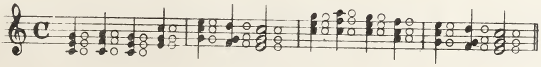
Suoni armonici a tre note



Mano destra



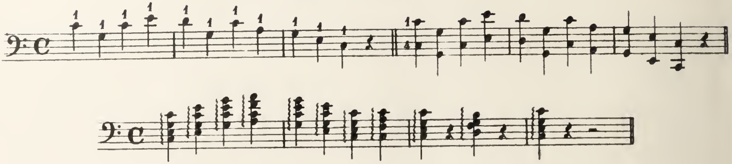




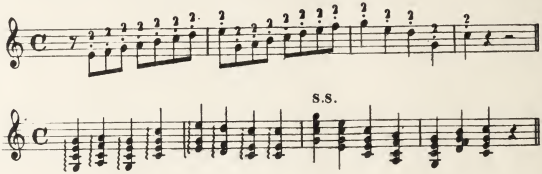
SUONI SMORZATI

I suoni smorzati si ottengono colla mano sinistra stendendola sulle corde non appena il dito avrà pizzicato la corda.

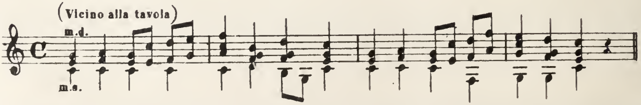
Mano sinistra



I suoni smorzati si ottengono colla mano destra rimettendo il dito sulla corda dopo averne cavato il suono. I suoni smorzati della mano destra si adoperano soltanto nelle scale diatoniche ascendenti e negli accordi gravi simultaneamente con la mano sinistra. I suoni smorzati ordinariamente vengono indicati con le abbreviazioni s.s.



I suoni indicati dalle seguenti parole *(vicino alla tavola)* si ottengono toccando le corde con forza vicino ai bottoni con le unghie, se sono abbastanza resistenti, o con l'estremità delle dita.



N. B. Il professore farà meglio vedere con la pratica il modo come ottenere i suoni artificiali.

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